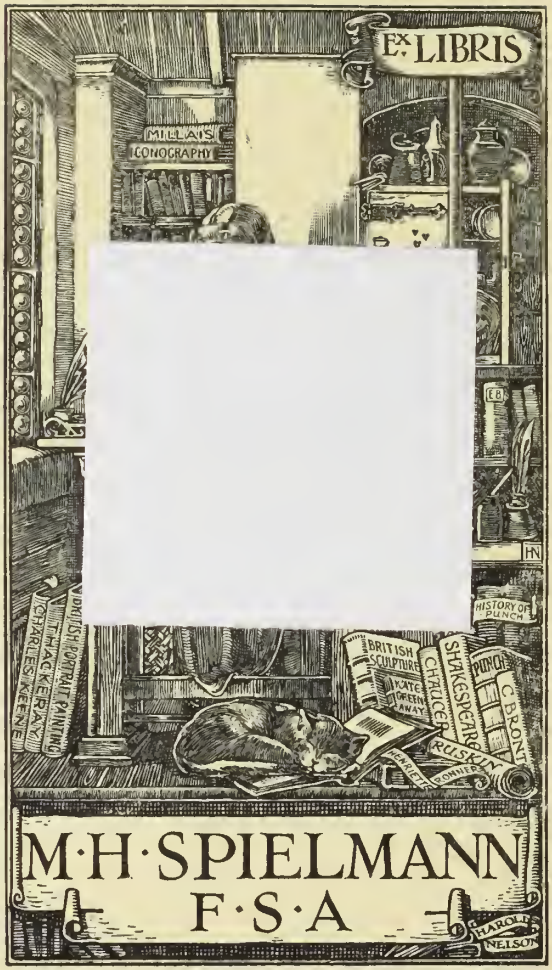
# THE WORKS
OF
# MR. G. F. WATTS, R. A.
BY
M. H. SPIELMANN
1886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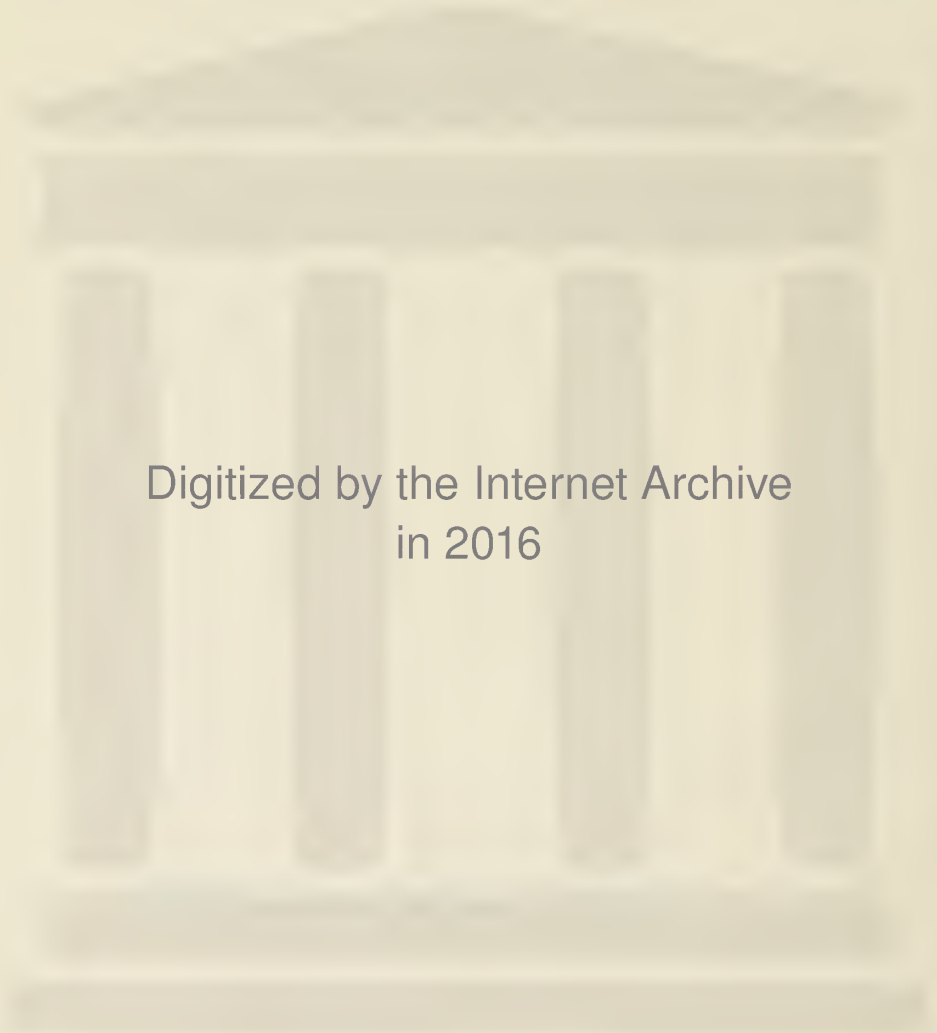

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By

M. H. Spielmann

1886.

Pall Mall Gazette "Extra." No. 22.

THE

# WORKS

OF

# MR. G. F. WATTS, R.A.

*With a Complete Catalogue of his Pictures.*

With Fourteen Drawings of his Principal Works contributed by Mr. Watts, a Portrait, and other Illustrations.

1886.

"PALL MALL GAZETTE" OFFICE, NORTHUMBERLAND STREET, STRAND, LONDON.

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PRICE SIXPENCE.

THE WORKS OF

# MR. GEORGE F. WATTS, R.A.

WITH A

*Complete Catalogue of his Pictures,*

## FOURTEEN DRAWINGS CONTRIBUTED BY HIMSELF,

AND OTHER ILLUSTRATIONS.

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**Pall Mall Gazette "Extra." No. 22.**

## EXPLANATORY.

BEFORE proceeding to give some account of the life-work of Mr. G. F. Watts, R.A., we are constrained to offer some explanation of the origin of this handbook, and to show how Mr. Watts, who has so courteously and generously assisted us in its preparation by contributing drawings of some of his principal pictures, touching them up with his own hand, and by giving us all the information in his power of which we stood in need, has been prevailed upon to thus apparently break through his constant and inflexible rule of declining in any way to come "before the public."

Mr. Watts has always been distinguished from all our other painters, with the exception perhaps of Mr. Ford Madox Brown, by his desire to carry on his work in private, neither seeking the applause of the public nor the eulogistic periods of the critic, and only so far emerging from his artistic retirement as the circumstances of life required. But the public, asserting its legitimate right, would not permit him to retain his works solely for the pleasure of those who chose, and who were able, to visit them in his own gallery at Little Holland House; and it claimed the privilege of seeing them how and where it liked. Recognizing, perhaps, with Dr. Johnson, that "modesty is a weakness if it suppresses virtue and hides it from the world," Mr. Watts has from time to time allowed himself to be persuaded to lend his pictures for exhibition *en bloc* at the Grosvenor Gallery, at Cardiff, at New York, and at Birmingham, on condition that all arrangements be made between the borrowers and his frame-maker, that he should not be called upon to act in any way, and that no personal reference should be made or introduced. The appreciation of the public of the cherished objects and aims of his lifetime cannot, of course, be indifferent to a man who has literally worked for the public far more than for himself; but his instinctive dread of appearing to thrust himself forward into their notice, as might naturally be expected, has had the effect of making him withdraw himself too much, and has caused him to regard all applications for information respecting his work and methods with a certain amount of suspicion or disquietude. When, after the reading by Mr. Horsley, R.A., of his now famous paper on the subject of "The Nude in Art," a representative of the *Pall Mall Gazette* called upon Mr. Watts, as the foremost painter of the nude in England, in order to ascertain his very pronounced views with reference to it, the latter incidentally remarked that he intended, as a "patriotic Englishman," leaving all, or nearly all, his works to the nation. This statement, which has indeed been made before, but never in so widely circulated a journal, nor in quite so public a manner, at once attracted a considerable amount of attention throughout the country, and the numerous expressions of satisfaction and curiosity, together with the simultaneous announcement on the part of the Corporation of Birmingham of the intention to inaugurate their new art galleries with loan collections of the works of Mr. Watts and Mr.

MR. G. F. WATTS, R.A.

(From a Special Sitting.)

Burne-Jones, induced us to publish this description of his pictures. While not putting any difficulty in the way, Mr. Watts at first was very loth to offer any such assistance as might be construed into a desire for display, and it was only on our earnest representation that it was in the interests of the public that we desired to set forth the objects and achievements of his art, and that no reference of a purely personal character should be made—save in so far as was rendered necessary for the explanation of his works and the indication of the time of their execution, and so forth—that he concluded to help us ; and that he has done so to such good purpose that we are now enabled to set before our readers illustrations of some of his most famous pictures (most of them included in the Birmingham loan collection) drawn for us in chalk and touched by himself, and conveying in most instances, not only the composition of the works, but also that most difficult element to render, the spirit of them. And we take this opportunity of offering to him our sincere thanks for the trouble he has taken in the interest of the art-loving public, well knowing to what extent in acceding to our request he has gone against his own feelings in the matter.

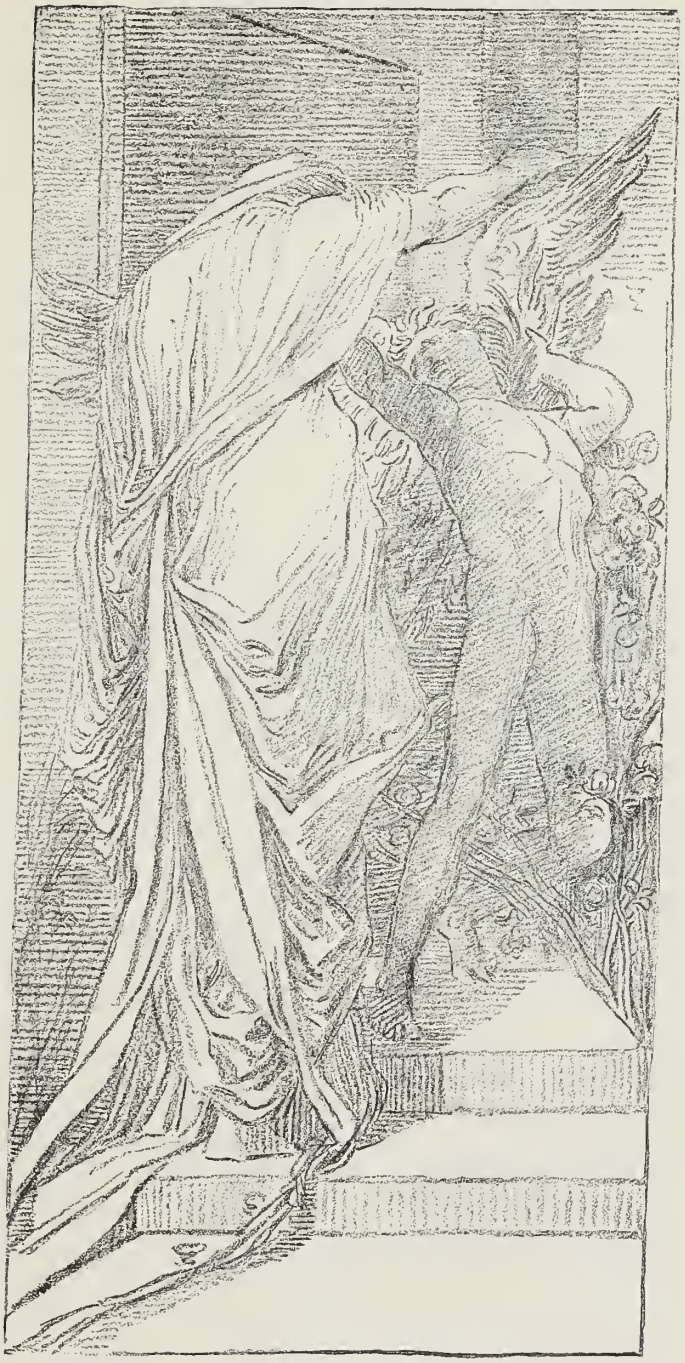
## MR. G. F. WATTS, R.A.

GEORGE FREDERICK WATTS, among all our living English masters the only absolutely self-taught one, was born in London in 1818. His strong instinctive love for the Fine Arts, which from the first pointed in the direction he has consistently followed ever since, early decided him to adopt them as his profession, and for this purpose he entered the so-called "school" of the Royal Academy to learn drawing. He left there, however, after an attendance of a few weeks, despairing to gain any instruction where nothing was taught—for the Royal Academy schools at that time were very different from what they are now—and, having an especial bent towards the plastic art, he entered the studio of the celebrated but unfortunate sculptor, William Behnes. Here it was his habit to watch the artist at work, but no other sort of instruction was imparted to him, as has erroneously been stated elsewhere. "I received no teaching," said Mr. Watts to the writer ; "I visited no painter's studio or *atelier*. Disappointed as to the Royal Academy, it became my habit to haunt the studio of Behnes, but I never studied under him in the ordinary acceptation of the term." The Elgin marbles—those supremely beautiful Parthenon fragments which Lord Elgin, at a cost of £35,000, lodged in the British Museum, amid the execrations of a violent minority—from the first delighted him, and the study of these perfect examples of the school of Phidias—some of them, in all probability, from the chisel of Phidias himself—is the origin of and may be traced in all Mr. Watts's greatest performances. Under the influence of these mighty works of art the youth worked on until the year 1837, when he contributed to the Royal Academy exhibition "A Wounded Heron" and two portraits of young ladies. These created a distinct impression, and he followed them up with pictures illustrative of scenes from Shakspeare and Boccaccio, and more portraits, all of which attracted still further notice and gave rise to hopes for his future success. For this he had not long to wait. In 1843, when the question of the decoration of the new Palace of Westminster was before the Royal Commission appointed for the purpose, nine prizes of £300, £200, and £100 were offered to the competitors. They were productive of no less than a hundred and forty cartoons, ranging in length from ten to fifteen feet, which were opened and exhibited in Westminster Abbey in July of the same year. One of the first prizes was awarded to Mr. Watts's "Caractacus led in Triumph through the Streets of Rome," which ultimately, to the discredit of the Commissioners, was sold by auction for a nominal sum to a Bond-street dealer, who cut it up and sold it in separate pieces. Some of these are now in the possession of Sir Walter James. With the money thus acquired Mr. Watts was enabled to go to Rome, where he was hospitably received and entertained by the British Ambassador, in whose house he met many of the most celebrated men of the time, of some of whom he painted portraits. Here he would gaze at the works of the Venetian school, whose exquisite colour naturally awakened his enthusiastic admiration ; but, contrary to the usual practice, and with curious independence of spirit, he refrained from making any copies or studies, properly so called ; feeling, no doubt, with Eupompus of Sicyon, that Nature and not an artist should be his master. In Italy he spent four years, and when he returned to England he brought with him several works painted more or less under the influence of the great Venetian masters, among which were the colossal pictures "Echo" and "King Alfred inciting the Saxons to prevent the Landing of the Danes." The latter he sent in to a second competition at Westminster, and he again won a first prize (this time of £500), and he was further entrusted with a commission for the picture "St. George overcomes the Dragon," since gravely described, with official acumen, as "St. George *welcomes* the Dragon." This work, which was begun in 1848, was not completed until 1853, and it may now be seen in the Upper Waiting Hall, beside the Central Hall of the Palace.

## Frescoes and Fresco-painting: their Public Use.

AT that time, as now, Mr. Watts was most strongly imbued with the love of fresco-painting, with an implicit belief in the great good and advantage that would accrue to the English people in respect to their art education were it to be extensively adopted in our public buildings. It was his ambition to assist in the great work, and with a view to it his vast pictures of "Echo" and "King Alfred" were laid out on fresco plan, as well as "Aristides and the Shepherd," "Satan," "Hyperion," and others.

But the whole history of art in this country has tended to show that it is no easy task to get the authorities to recognize its claims, however generous and disinterested the offers of artists or connoisseurs might be: a deplorable fact of which Mr. Watts could not have been ignorant. It is true that between 1708 and 1727 Sir James Thornhill was engaged in decorating the interior of the dome of St. Paul's Cathedral, the Great Hall at Blenheim, the Great Hall at Greenwich, Hampton Court Palace, and other places, with mural paintings, but that was less the outcome of a desire for artistic decoration than a special personal mark of favour bestowed upon a favourite by the Sovereign. But those halcyon days of the fresco painter were of short duration, and subsequent events ever since that time up to quite recently have only served to show how little genuine appreciation there is among the English people for this—perhaps the noblest—form of art. Time after time have the offers of competent artists to decorate our public halls or institutions with mural paintings, either gratuitously or for a nominal sum, been allowed to go unaccepted or entirely unnoticed. Hogarth it was



LOVE AND DEATH.

(*See p.* 21.)

who first set the example of making personal sacrifices of time and skill for the embellishment of our buildings, by the gift to the Foundling Hospital of his "March to Finchley" and other pictures, a lead immediately followed by many contemporary painters. Then James Barry, the patriotic but impetuous Irishman, and whilom Royal Academician, projected the memorable scheme of decorating St. Paul's with a series of paintings which should be at once an ornament to the Cathedral and an encouragement to the art of England—a project in which he was cordially supported by Sir Joshua Reynolds, West, Sir Nathaniel Dance Holland, Bart. (then plain Nathaniel Dance), Cipriani, and Angelica Kauffman. They all offered to paint appropriate subjects on a fitting scale, and their suggestion was enthusiastically endorsed by Dr. Newton, the Dean. But the Archbishop of Canterbury, and especially the Bishop of London, Dr. Terrick, like a modern Erostratus, resolutely set their faces against the plan, the latter declaring that "he would never suffer the doors of the metropolitan church to be opened for the introduction of Popery;" and so the noble offer proved abortive. After this the ardent, indomitable Barry offered single-handed to decorate the great room of the Society of Arts, in the Adelphi, with a series of six paintings representing the "Progress of Human Knowledge." The society accepted his overtures, and in three years he had completed the pictures, some of which were 42 ft. long; and their exhibition for his benefit brought him £503 2s. as his remuneration! Later on poor Haydon projected many noble schemes which, though the artist was not entrusted with the conduct of them, nor in any other way benefited, ultimately resulted in the Westminster competitions, whereby many artists capable of executing frescoes were discovered. Among these may be mentioned the since famous names of Cope, Noel Paton, Tenniel, John Cross, Poole, William Linton, Millais, Armitage, and Horsley.

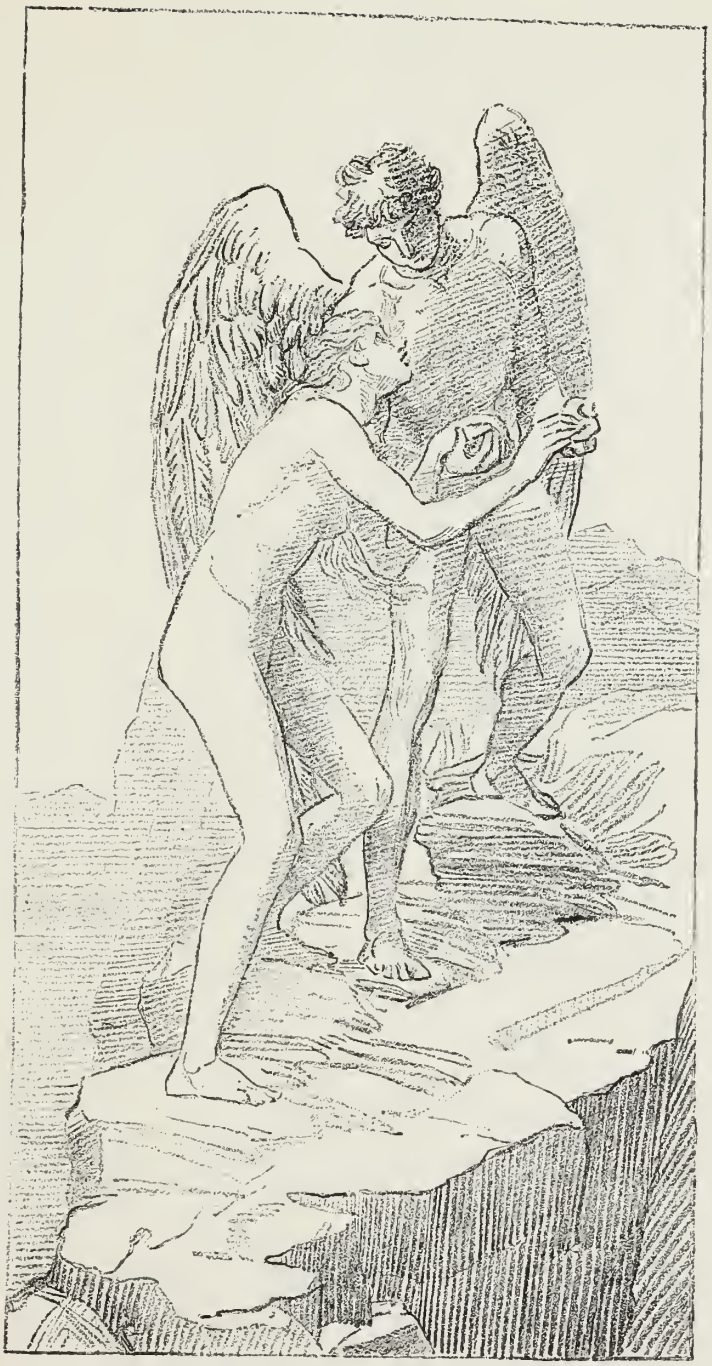
Although acquainted with these facts in the history of the discouragement of fresco-painting in England, Mr. Watts set about his self-imposed task to revive mural painting, and, persuaded that every blank wall in our finer buildings might be utilized to the greatest public advantage, he offered to paint the north wall in the New Hall of Lincoln's Inn without fee or reward. His suggestion was accepted with alacrity, and in December, 1859, he had finished what is perhaps the greatest work of his life. This is the fresco "The School of Legislature," as it was named at the time, but what he now prefers to entitle "Justice: a Hemicycle of Lawgivers."

This great picture, which contains no fewer than thirty-three figures (those in the foreground measuring over ten feet in height), was on a much larger scale than had ever before been seen in this country, being forty feet high and forty-five feet long. It was painted in colour, not monochrome, and represented all the great lawgivers of the world, from Moses down to Edward I., at the same time demonstrating to some extent the path by which their decrees descended to our own and other nations. (See page 28). As in point of size this fresco was the largest, so in arrangement it was the most ambitious of any England had hitherto seen, and in consequence of its plan comparison was naturally, though unnecessarily, drawn between it and the great "School of Athens" by Raphael. The appreciation of the society for whom it was painted of the nobility of its design and the excellence of its execution was given expression to by the presentation to the artist of a purse of £500 and a testimonial cup. Since its completion, however, the ravages of time have unfortunately been at work, and portions of the picture have sadly perished, though whether owing to the foulness of our London climate, or to faults in the colours used, or of the wall itself, cannot be determined. It is understood that the question of its restoration either by means of mosaic or oil painting is at present under consideration.

Immediately following up his success at Lincoln's Inn, Mr. Watts, by way of practical demonstration of his opinion that by the decoration of our railway stations and streets important results to the art taste and education of the public might be attained, generously offered to cover the interior of the great hall at Euston with a series of mural paintings representing the "Progress of Cosmos" entirely without remuneration, on condition that while he provided the time and execution, and even the expense of models and so forth, the company should furnish him with the requisite scaffolding and colours. This offer the railway directors, true to their anti-art instincts, and in emulation of Dr. Terrick, though for dissimilar reasons, promptly rejected, their architect at the same time expressing great alarm at the proposed art invasion. The study of the design for the first panel has since been finished in oils, and will be found among the pictures at present exhibited at Birmingham. It can hardly be wondered at, therefore, that Mr. Watts should feel with some bitterness that his attempt to create an appreciation of the higher art has been to a great extent without satisfactory result, and that, disappointed in the assistance he looked for from public bodies and others in high places, he should have been so completely discouraged in his design to paint frescoes extensively and gratuitously for the public weal as to be led altogether to abandon it.

Still, his faith in fresco-painting was so great, and his practice of it considered so satisfactory, that private individuals were glad to employ his brush, and in the course of the ensuing years he executed a fresco in the church of St. James-the-Less, near Vauxhall Bridge, and a large decorative work for the Marquis of Lansdowne, at his seat at Bowood, in Wiltshire, representing "Achilles, Briseis, and Thetis." Simultaneously Mr. Armitage was painting frescoes in a church at Islington, and Mr. Leighton (the present P.R.A.) one in Hampshire. But it is places of popular daily resort that Mr. Watts would see artistically decorated, and not only churches and palaces; so that the fine works of Sir Frederick Leighton at South Kensington Museum, and of Mr. Madox Brown in the Manchester Town Hall, are movements in this direction.

"Every means of stimulating, cultivating, and popularizing the noblest expressions of art," said Mr. Watts in his evidence before the Royal Commission held in 1863 to inquire into the position of the Royal Academy, "should be pressed into service; until the people at large grow to care about it, it can never take root in England, and this they can never do until it shall be presented to them habitually; but a people who care more for Handel's music than that of any other composer would not long be insensible to similar impressions conveyed in a different but very analogous form. An important and practical method of encouragement would be to provide a space whereon the student might exercise his strength, in the shape of some public wall. I insist upon mural painting for three reasons—first, because it is an exercise of art which demands the absolute knowledge only to be obtained by honest study, the value of which no one can doubt, whatever branch of art the student might choose to follow afterwards; secondly, because the practice would bring out that quality and nobility deficient in the English school, but not in the English character, and which being



LOVE AND LIFE.

(*See p.* 21.)

latent might, therefore, be brought out ; and, thirdly, for the sake of its action upon the public mind. For public improvement it is necessary that works of sterling but simple excellence should be scattered abroad as widely as possible. At present the public never see anything beautiful, except in exhibition rooms, when the novelty of sight-seeing naturally disturbs the intellectual perceptions. As I believe the love of beauty to be inherent in the human mind, there must be some unfortunate influence at work ; to counteract this should be the object of a fine-art institution, and I feel assured, if really good things were scattered among the people, it would not be long before satisfactory results exhibited themselves." And to these opinions he still holds.

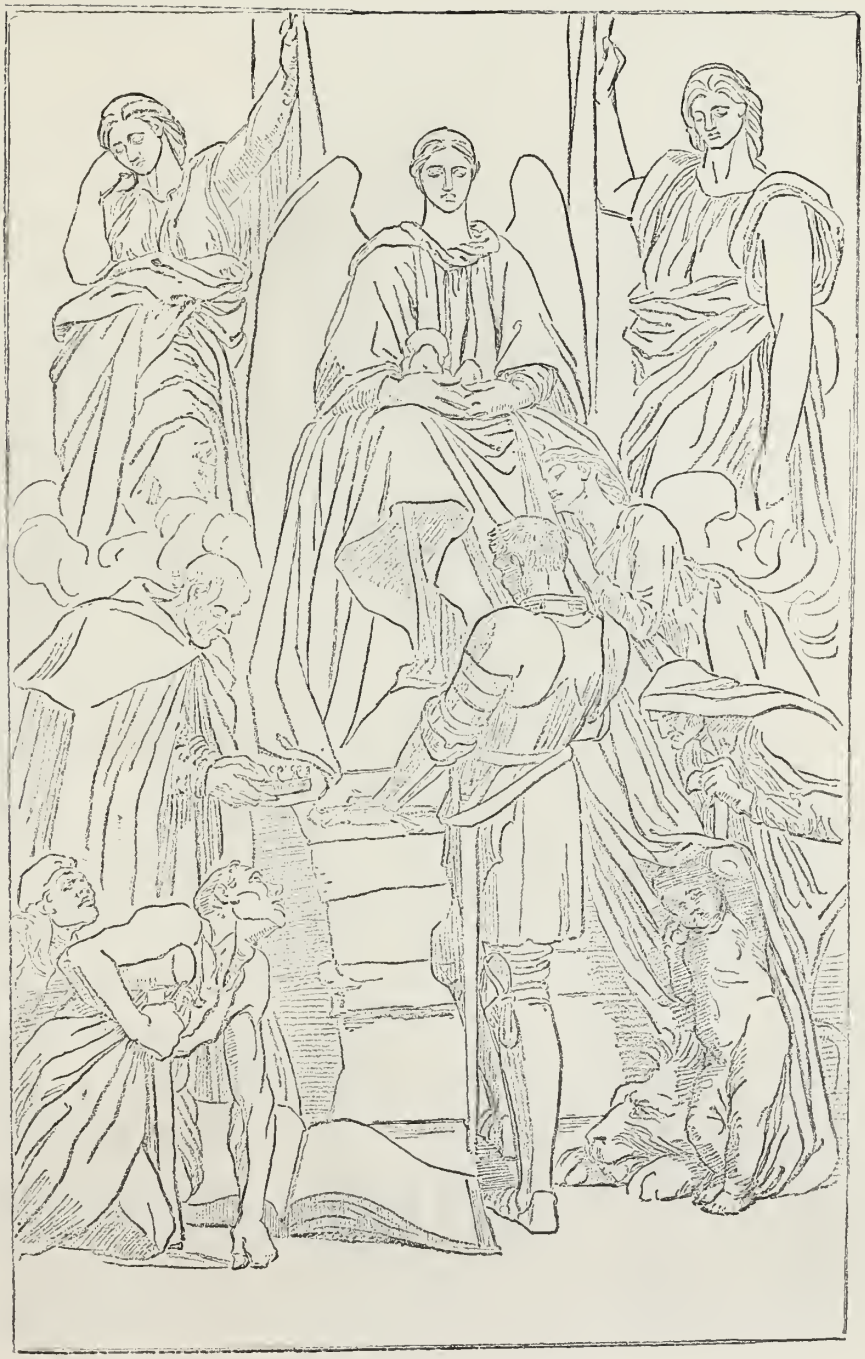
In 1867, Mr. Watts received a compliment from the Royal Academy which that body has never paid to any other artist before or since. Without requiring him to inscribe his name as a candidate for Academic honours, and, moreover, entirely without his knowledge or consent, they elected him successively Associate and full Member, an honour which the artist, impelled by his disinclination for personal notice, and by his desire to work away from the public gaze, at first declined, though he was afterwards prevailed upon to accept it. In the same year he presented to the City Hall of Manchester his "Good Samaritan." This picture had been inspired by Thomas Wright, the Manchester philanthropist, whose noble efforts had sent a thrill throughout the country, and had awakened the deep and sympathetic interest of the artist. Mr. Watts painted this work in 1850, dedicated it to Mr. Wright, and presented it, after its exhibition at the Royal Academy, to the city of Manchester in token of his admiration ; thus furnishing another example of his endeavour to establish a direct connection between art and other great efforts. "I have always striven," says Mr. Watts, "to give to art an aim which it certainly has not at present, and to establish such a connection. Its chief end and object at the present time, it seems to me, is to be amusing—in which it certainly succeeds. But my desire, so far as lies in my power, is to make it carry out its proper mission, to urge men to higher things and thoughts."

By this time Mr. Watts was recognized as one of the first historical painters of the day, and certainly the finest portrait painter. Always strongly imaginative and fanciful from the beginning, he later became more philosophical in the mental qualities of his works, and public recognition has increased with every succeeding year. It is unnecessary here to follow out the changes which come over his art—changes rather of intensity than of direction—nor to enumerate chronologically his many works. These matters are dealt with, with as much accuracy as Mr. Watts's somewhat erratic procedure in painting will permit, in another section, while the difficulties attending such compilation are referred to in the note preceding the catalogue of his works.

The guiding principle, the ruling consideration, in Mr. Watts's art life has been the remembrance that while England is nobly represented by her Literature and Poetry, which are second to those of no other country, by her Painting she is not, either in the number or capacity of her best executants ; and it is his life's purpose, "with whatever power and ability I may possess" as with characteristic modesty he expresses it, and with a singleness of purpose and self-abnegation we may look for in vain elsewhere, to raise the desire for all that is great in art (outside the details of execution) in the hearts of the people and to satisfy that desire so far as in him lies, and, above all, to set an example to others by which they may be induced to follow him "more worthily perhaps, but certainly not more earnestly."

For this reason it is that Mr. Watts has never exhibited in public merely for reputation or applause. The desire of the sitters who have given him commissions to have their portraits appear in the public galleries has of course had to be consulted, for it was those commissions which have enabled the artist to carry out his more imaginative works, which he intends to present to the nation, while a further consideration lay in the fact that total abstention from public exhibition would have been offensive to the institution which elected him, and, moreover, would have laid him open to the charge by the public for whom he was working that his modesty was tainted with affectation. He has always lived a retired life, neither seeking nor caring for popularity nor public approval, save what his art may genuinely have awakened in the popular mind ; going so far as at one time—in 1858—to exhibit under the pseudonym of "F. W. George." This superiority to all worldly considerations, and this modesty, which La Bruyère aptly declares "is to merit as shadows to figures in a picture—giving it strength and beauty," form one of the most notable features of Mr. Watts's character. When elected to the Royal Academy, as has already been set forth, he at first declined the honour conferred upon him, as he has done in a somewhat similar case in a later day ; but, eventually recognizing the fact that the compliment should be regarded more as an encouragement and incentive to others, he finally accepted this solid testimony of the Royal Academy's appreciation. In the same way did Mr. Watts decline the public banquet offered him by Sir Coutts Lindsay, and later, though not quite for the same reasons, the recently proffered baronetcy. With respect to the latter, he did not consider himself justified in accepting a rank which it was beyond his present means to keep up fittingly in the way the world requires ; for Mr. Watts does not consider himself by any means a man of independent fortune, and such extra work as he would have been obliged to undertake would have hindered his present freedom to paint upon his pictures just as and when he likes. But the compliment thus paid to his art, as he has himself admitted, has given him the liveliest satisfaction, as it proves that his artistic aims, that the noble direction he has sought to give to painting, and that his efforts to make it appeal to man's higher intelligence (and all this quite apart from his own success in execution), have been understood and approved in those very quarters where approval and understanding is most gratifying and most valued. He does not consider that in declining the title he has made a sacrifice, nor does he see anything in his action that calls for comment. "The fact of my being made a baronet," he said, "would make me paint neither better nor worse, nor affect in any way the quality of my works ; so where is the use of it? The compliment to art remains ; and Sir John Millais, by accepting the honour, which he was in a better position to do, has done duty for both, so far as Art is concerned. Had a peerage been offered to me, my action, of course, would have been the same."

Mr. Watts has now completely retired from accepting commissions, that he may the better be able to turn his undivided attention to his many unfinished pictures, precisely as the spirit moves him to paint upon them, and accordingly as he feels in harmony with each special subject.



THE COURT OF DEATH.

(See p. 21)

H.E. Cardinal Manning.

(*See p.* 20.)

THE IDLE CHILD OF FANCY.

(*See p.* 21.)

## Mr. Watts's Art.

ART has two distinct functions—a greater and a less: the first to teach, the second to delight or amuse. And not less distinct than are these two functions are, unfortunately, the relative characteristics of ancient and modern art. For while almost all ancient art seeks to teach, to inspire worship, and to elevate the mind through the beauty and treatment of its productions, almost all modern art seeks but to please the eye, to tickle the fancy, and to interest the perceptive faculties alone, without even an attempt to awaken an echo in the minds or hearts of the beholder. Greek art in its sublimest period—that is, during the age of Pericles, when Phidias dominated the art world down to the reign of the Rhodian school—had manifestly but this one object, and was inspired by this one idea. And if in his attempt to revive this great function of art as opposed to that of mere amusement, Mr. Watts has laid himself open to the dubious charge that none of his compositions are absolutely original in their invention, or, going still further, that his ideas, as depicted upon his canvases, are some of them *rifacimenti* of allegories lately out of all fashion, is it not better that, standing alone as he does, holding up the banner of idealism in a realistic generation, he should remain true to his conviction that the business of a great painter is to attempt great themes (even if philosophers have thought of them before), and not to exalt little ones, and that it is better to fail in depicting the beauty of the sublime than to succeed in showing the poetry of mud? But, as a matter of fact, in allegory, as is everything else, there is nothing new under the sun, but new versions and new renderings may always be imagined by the artist, and it is here that Mr. Watts excels.

### Professor Ruskin's Criticism of Mr. Watts's Art.

Mr. Ruskin, in his second lecture on "The Art of England," wherein he brackets Mr. Watts with Mr. Burne-Jones as representative of the "Mythic school of painting," says that the deeply interesting function of the modern painter of mythology is to realize for us the visions described by the wisest of men as embodying their most pious thoughts and their most exalted doctrines; bringing the resources of accomplished art to unveil the hidden splendour of old imagination, and showing us that the forms of gods and angels which appeared in fancy to the prophets and saints of antiquity were indeed more natural and beautiful than the black and red shadows on a Greek vase, or the dogmatic outlines of a Byzantine fresco. "As the dramatic painters seek to show you the substantial truth of persons, so the mythic school seeks to teach you the spiritual truth of myths. . . . . The great artist Mr. Watts has been partly restrained and partly oppressed by the very earnestness and extent of the study through which he has sought to make his work on all sides perfect. His constant reference to the highest examples of Greek art in form, and his sensitiveness to the qualities at once of tenderness and breadth in pencil and chalk drawing, have virtually ranked him among the painters of the great Athenian days, of whom Plato wrote:—'You know how the anciently accurate toil of a painter seems never to reach a term that satisfies him; but he must either further touch or soften the touches laid already, and never seems to reach a point where he has not yet some power to do more, so as to make the things he has drawn more beautiful, and more apparent.'" And he concludes by praying his hearers "to observe, for the sum of what is to be noted respecting the four of whom I have thus far ventured to speak—Mr. Rossetti, Mr. Hunt, Mr. Jones, and Mr. Watts—that they are in the most solemn sense, Hero-worshippers; and that, whatever may be their faults or shortcomings, their aim has always been the brightest and the noblest possible. The more you can admire them, and the longer you can read, the more your minds and hearts will be filled with the best knowledge accessible in history and the loftiest associations conveyable by the passionate and reverent skill, of which I have told you in 'The Laws of Fesole,' that 'all great Art is Praise.'"

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It has already been stated that those changes which have occurred in Mr. Watts's style from the very beginning have rather been of intensity than direction. From the first day when he put brush to canvas he has painted with the same object, and, as regards execution, under the influence of Phidias. This may readily be verified by noting his relative values of flesh and drapery, his extreme simplicity of line, and his avoidance of academical display. Again, his sympathy, nurtured perhaps by the example of Behnes, may be seen in the sculpturesque quality of most of his imaginative work, which is generally monumental in design and purpose, and sometimes in execution. Some of Mr. Watts's pictures are doubtless not up to the level of others, either in depth of thought or in mechanical rendering: no man can always paint equally well. But the great feature of his art is his persistent unity of aim and nobility of sentiment and purpose, his constant striving after a high ideal. "I hope that, whatever faults or shortcomings there may be in my works," said Mr. Watts, "there is nothing mean or undignified in them, in their subject or treatment." Nor is there. Every composition, whether depicting some tragic event, some aspect of relentless fate, or some phase of moral philosophy (which usually provide the keynote for his more important works), or whether the conception is of a brighter or more poetic kind, contains some embodiment of noble thoughts, some attempt to elevate the mind of the spectator. Yet the artist's pictures are not sermons, be their subjects drawn from the Bible or mythology; they are something more. Those who seek for sermons will assuredly find them there, and they can make "illuminated texts" of them, if they are so minded, and nail them to their hearts; but those who do not want them will find other charms—thought and harmony of colour and line—to delight them.

To properly understand and enjoy Mr. Watts's pictures, then, the spectator must bear in mind that they are not intended merely to delight the eye, although their scheme of colour and beauty of line almost invariably have that result; their intended effect upon the contemplative beholder is to turn his eyes inward to his own heart, and so, by making him follow out the artist's meaning, moral, intellectual, or metaphysical, as the case may be, to appeal to his higher powers of sensibility and intellectuality; and precisely in the degree in which he is enabled to comply with these conditions will he be able to appreciate and judge of them.

It has been objected that some of the symbolical works are not sufficiently and immediately intelligible; such, for instance, as "Dedicated to all the Churches" and "The Genius of Greek Poetry." This is perfectly true, but it is not a common fault with Mr. Watts—if it be a fault at all. Mr. Ruskin holds in "Sesame and Lilies" that no author having a great moral to teach cares to set it so plainly forth that all may read it without trouble at a glance, and then, already forgetful, pass on to their

next occupation : he prefers rather to envelop his idea to the extent that those who care to fathom his meaning shall have it impressed upon the mind by the very effort of trying to understand it. If this is true of books, why not, too, of pictures? A work painted only for sensual delight should unquestionably carry its title upon its face ; but if it once be granted that a picture is a proper vehicle for philosophical teaching or intellectual refinement, then no objection can be made to an imaginative subject being treated in the manner which seems best to the imaginative artist

## Mr. Watts v. Modern Realism.

MR. WATTS has been consistent throughout his life in regard to style ever since he began to paint (merely becoming broader in touch and generalizing more in treatment), and utterly uninfluenced and unaffected by the "mediæval," "pre-Raphaelite," "æsthetic," and "realistic" movements which have arisen during the past half-century. His aim and his means to arrive at it he has kept steadily before him, and he has never swerved in his pursuance of them. He is, even in the opinion of those who differ from him in his "mysticism," a healthy protest against the modern realistic school, whose principle is that the more closely they copy what they think is Nature, and the more they insist upon minor truths, the more artistic, necessarily, are their productions—in other words, that the exterior of "nature," as it strikes them, is art. There could be no greater mistake than this.

"Nature and Realism," said Mr. Watts, "are very different. Nature we rarely see, except in the country, where man's hand has not been lifted against the landscape. The men and women we see walking about are no more Nature than a well-ordered garden is nature. The artist must learn to understand the real form, and endeavour to see nature *through* it. A Dutch garden, as I said, is hardly further removed from real nature than are the people and things we see around us every day. If the painter wants to paint a Dutch garden, by all means let him, and let him do it properly—but not under the impression that he is painting nature. For myself, I don't like, and I don't affect, Dutch gardens. Things are seen under very different conditions where man's hand has been, and when under those conditions the faithful representation of them may be 'realistic,' but it cannot be 'natural.'"

A careful analysis of Mr. Watts's art, then, shows us that it contains qualities of the Pagan and Christian art tinged with a touch of German mysticism. It is like Kaulbach's, but more mysterious. It is like Burne-Jones's, but more direct in the lessons it teaches. It is like Rossetti's in artistic sentiment, but less sensuous. It is like Blake's, we might almost say, but less gloomy and hysterical, while containing technical qualities which Blake never aspired to. It is like Noel Paton's at its best, but more comprehensive. In short, Mr. Watts is artist, poet, and moralist in one, whose technique, it must be confessed, sometimes, though rarely, falls short of his lessons.

"What constitutes him a great painter?" one of our greatest living artists has written respecting him. "First his style, next his colour, lastly his powers as a portrait painter, and, I might add, as a sculptor, though a curious way of making a painter ; but it does make him a greater painter for all that. As a portrait-painter I must class him above Millais, for there is a certain style and dignity about his portraits that Millais never reaches to. His 'Joachim,' for instance, and still more his 'Cardinal Manning'!—this being simply one of the finest portraits in the world. Then, again, in the collection of Mr. Rickards in Manchester, there is the full-length portrait of Miss May Prinsep—a young lady in a grey 'ulster'—which is a triumph of female portrait-painting ; and 'Ariadne'—a small half-length figure—as fine as a fine Etty ; while his 'Endymion,' a beautiful work, shows imagination of a very elevated kind."

In judging of Mr. Watts's work, the spectator must bear in mind that it includes three separate and totally distinct divisions : 1. The *Realistic*, as in his portraits, where absolute resemblance is essential, however much character may be added to the face ; 2. The *Typical*, as in "Orpheus and Eurydice," "Experientia Docet," or "Mammon," wherein the figures represent types of humanity, pure and simple ; and 3. The *Symbolical*, as in "Dedicated to all the Churches," or "Time, Death, and Judgment," wherein the figures are intended as abstractions only. With this explanation the mental, intellectual, and emotional qualities of his work, so rarely dealt in by modern artists, will be better understood, his intentions rendered clearer, and the extent of his success better determinable.

Of late years, like Turner, Mr. Watts has turned his attention especially to the exercise of colour, and still more to atmospheric qualities. His "Uldra" (a Scandinavian fairy, who was only to be seen in the rainbow of the fountains) is his best-known "atmospheric" figure-painting, while the new picture of "The Three Goddesses" is another striking example of the same kind. In landscape he has given us "The Island of Cos," "The Carrara Mountains," and "Rain passing away," all of them particularly distinguished for the quality of atmosphere.

## Mr. Watts as a Portrait-painter.

THE chief and decidedly prominent qualities of portraits of the accepted modern school, according to the correct views of a recent writer, are solidity, truthful effect of light, and accurate imitation of the physical aspect of the sitter. The first impression—and, in fact, the only impression—which the best of the realistic portraits gives the spectator is that of unqualified and uncompromising truth, but truth of surface alone. What is commonly accepted as character is but accurate drawing ; the so-called personality is oftenest but a mannerism of the artist, and the much-praised solidity and effect of reality are but the simplest tricks of the painter's skill.

That all this is perfectly true few will be inclined to deny, and it is exactly the dissimilarity of his method to that referred to above which places Mr. Watts, as we have already seen, at the head of our portrait-painters. Portrait-painting, in his opinion, is the best and severest school an artist can work in if he wishes to cultivate idealism from a firm basis. As practised by him, it affords an excellent example of what may be called the romance of his method. The object which he seeks to attain is not to paint a slavishly faithful representation of his model's features, rendering all the lights and shadows that played upon them as he saw them in the searching light of his studio—the wrinkle on the cheek, or the wart upon the nose. His first aim is rather, while obtaining absolute resemblance of feature and expression, to indicate the man's character,

DEDICATED TO ALL THE CHURCHES: THE SPIRIT OF CHRISTIANITY.

(see p. 21.)

his habit of thought, his disposition, his very walk of life, as they showed themselves upon his face as he sat alone by his own fireside, unconscious of the artist and forgetful of the public gaze. By thus truly making the face the window of the mind, beyond what any other artist has attempted before, he has not only led to a reformation of portrait-painting in England, but he has rejuvenized what was in this country a sadly declining branch of pictorial art.

The kind of "realism" by which Mr. Watts arrives at his results is so different from that which the unhealthy (artistically speaking) modern French school has usurped the title of, that the artist's quality has come, for distinction's sake, to be called by the paradoxical term "ideal realism," and so finally to be confounded with 'idealism," pure and simple. On this point Mr. Watts's views, given in response to the writer's questions, are of special interest and value.

"It is a mistake," he says, "to consider that my portraiture is in the ordinary sense 'ideal;' it is intended, on the contrary, to be very real, and to make it so my endeavour is to paint the mental as well as the physical likeness. I always try, as the chief essential, to sink myself altogether in the portraits I paint. Some artists, in every portrait they produce, will always paint, say, the nose with the same touch, and the shadow it throws with the same colour, so that by thus identifying themselves with that manner their portraits can always be recognized at a glance, and people can say, "There is a portrait by So-and-so." It seems to me that this cannot be right; it has always been my first care to avoid all danger of it, and I think you will find no two portraits of mine in which the noses are painted in the same manner or the modelling of the nostrils is precisely similar. How far I may have succeeded in my object I do not pretend to say, but that has always been my endeavour, for I have wished to oblige the beholder, in looking at the portrait, to think wholly of the face in front of him and nothing of the man who painted it. And it is my opinion that the artist who paints portraits in this way need have no fear of the pitfall of *mannerism* either in treatment or touch. In my imaginative work I consider myself perfectly free as to detail so long as I do not violate any law; but not so, of course, in portrait-painting, when, while giving my mental faculties full play so as to seize my sitter's intellectual characteristics, I observe equally the physical minutiæ. To assist myself I converse with him, note his turn of thought, his disposition, and I try to find out by inquiry or otherwise (if he is not a public man, or is otherwise unknown to me) his character and so forth, and having made myself master of these details, I set myself to place them upon the canvas, and so reproduce not only his face, but his character and nature."

Portrait-painting Mr. Watts has always from the beginning of his career looked to as his "base for supplies;" and having always as many commissions on hand as he chose to accept he was at liberty to turn to the more congenial occupation of painting imaginative subjects. It certainly was fortunate for him that his portraiture was recognized from the commencement, as for many years "ideal" work would hardly have provided him with the wherewithal to live. In this way he has always escaped from portrait painting as far as circumstances would permit in order to carry out his ideas, and when accepting commissions he has always been eclectic in his choice of his subject, only undertaking a portrait when he considered the appearance or expression of the sitter suitable to his art.

All the great imaginative painters of old have painted portraits, and to this occupation some of them have referred the initial idea of their greatest works. In a similar manner was "Love and Death"—in some respects Mr. Watts's masterpiece—projected and thought out. "The idea of this picture," writes Mrs. Barrington, a disciple of the artist, "first came to the artist's mind about fifteen years ago. He was then painting the portrait of a man who, while still young, and showing every promise of becoming one of the most distinguished men of his time, was attacked by a lingering and fatal illness. The portrait was continued at intervals. At each sitting the artist felt the disease had progressed a stage nearer the end. Everything that love could do opposed it in vain. Out of sympathy for those who had striven so hard and so fruitlessly to keep death at bay arose the idea of the subject of this picture, 'Love and Death'"—one of the series of pictures in which the artist, while seeking to impress us with the inevitability and irresistibleness of death, robs it of all the horrors and dread with which painters love to surround it.

It is commonly considered that Mr. Watts is, generally speaking, more successful with his male than with his female or children's portraits, doubtless, though it may be ungallant to say so, on account of the greater degree of character and mind to depict. There is little doubt but that his flesh-painting in his later female portraits is hardly so pleasing as in his earlier ones, while the full-length portraits are sometimes wanting in elegance or grace. But notable exceptions must be mentioned in the cases of "Mrs. Percy Wyndham," "Mrs. Fred. Myers," and "Miss May Prinsep" (already referred to), each of which, in its way, is a triumph of female portraiture.

Though by preference a slow worker, as becomes a conscientious painter, Mr. Watts is on occasion one of the most rapid the age has seen. General Garibaldi's portrait, for example, was painted in a four hours' sitting; Mr. Leslie Stephen's took but two hours; while the late Lord Shrewsbury's, which was painted in order to show a friend how a head in oil painting should be begun, was dashed off in the space of a single hour! This occasional hurry is a natural consequence of Mr. Watts's desire to paint the greatest men of our time, with a view to presenting the whole series eventually to the National Portrait Gallery, to which intention we shall again refer, for these greatest men with few exceptions have little time nowadays to pass sitting in an armchair in a painter's studio. It may be remembered that Mr. Watts's portraits of Mr. Gladstone and Lord Tennyson were selected for the Great Exhibition of 1862, when the *Athenæum* spoke of them in terms of high praise. "There can be no challenge," was its verdict, "for their extraordinary merit and beauty. We rarely see such true art." Yet the still greater success of the "Cardinal Manning" portrait has, it will be interesting to know, inspired Mr. Gladstone with a desire to be painted again as soon as he has leisure; and we may look with eager curiosity for the result.

For the long series of portraits which Mr. Watts has painted of eminent persons, with the aforesaid intention, and to which, to his great regret, he was unable, from force of circumstances, to add that of General Gordon, it was the artist's custom to ask for sittings, candidly avowing his purpose. That he has met with few rebuffs is scarcely surprising: few could resist so flattering an offer. Yet some men entertain a strong and sometimes a superstitious objection to having their portraits painted. Says Isaac D'Israeli:—"Marville justly reprehends the fastidious feelings of those ingenious men who have resisted the solicitations of the artist, to sit for their portraits. In them it is sometimes as much pride as it is vanity in those who are less difficult in this respect. Of Gray, Fielding, and Akenside we have no heads for which

they sat; a circumstance regretted by their admirers: and by physiognomists." But here D'Israeli is wrong; Akenside *did* sit for his portrait to Pond in 1754, and it was engraved in mezzotint by Fisher in 1772.

## Mr. Watts's Methods of Painting.

ANY one who sees any of Mr. Watts's later work for the first time cannot fail to remark, from their general dissimilarity of execution, or method of painting, from the ordinary run of modern pictures, that he has certain distinctive, and perhaps exceptional, characteristics in his handling of his pigments. The "body" of the colours is perhaps the most noticeable. This is owing to his using his colours extremely "stiff"—that is, with very little oil or medium: a method he adopts from a twofold motive. In the first place, it is because of his horror of "smear." "Until after the time of Vandyke—though I might almost say of Rubens," said Mr. Watts, "you never find the 'smear'—the characteristic of so much of the French work. You will never see a trace of it in my pictures, or, if you do, you may be sure that it is because my work has been rubbed out with the intention of re-painting." In the second place, it is because the less oil or medium there is used in the mixing of colours the less chance there is of those colours changing in course of time, either from the action of air or light, or from chemical change in combination. It is important to note that whenever any change has been noticed—in the course of years—the pictures have always become *brighter* and more luminous: the result of the artist always painting on a light ground, and never allowing himself to forget the influence of that ground, and of his rule never, when it can be avoided, to mix transparent colours with white or to lay light colours over dark. Then, again, his habit is never to apply one colour *over* another, if possible, but side by side, the effect being the same at a little distance, and the result, as regards lasting powers, extremely advantageous. This may be proved by a study of his earlier works, which, almost without exception, will be found brighter and lighter than his later ones. He is very particular about the colours he uses; he has them ground at home and kept dry in jars ready for use when wanted, when they are mixed for him with the appointed quantity of linseed oil, diluted as required with essential oil. In painting his pictures he does not draw an outline to paint up to; the paint he applies makes its own outline, clear and defined, however delicate it may be, and his complete knowledge of drawing tells him when the proper outline is reached.

His determination not to sell his pictures, but to keep them by him for years and paint upon each as he feels inclined, enables him to wait after applying any colour until it has become thoroughly dry and hardened before applying another, either to correct, or modify, or soften it. Thus not only is there no moisture beneath his last-placed colour to turn it dark, or otherwise change it with time, but, as has already been pointed out, the tendency is for the substratum of colour to shine through, and thus inevitably to brighten the picture.

Rarely, if ever, does Mr. Watts make studies for a picture, save of mere details, as he considers that the mechanical act of copying from and transferring a sketch must necessarily hamper the artist, tending to interfere with whatever inspiration and freedom of imagination he may possess. For that reason he prefers to make his study on the canvas itself, having previously thought out his idea before putting his brush to it, and then he works it out and develops it as he proceeds. "I think my subject well over," he said. "If, after I have worked it out in my mind, my idea does not on examination prove to be too thin, or otherwise deficient, I decide upon it, and by constant thinking on it I make it so entirely a portion of my own thought that I can always return to it with vigour, even years after I began to realize it upon canvas. That is how I am able to come back to my pictures year after year."

The theory that the colours should always bear a direct but subordinate relation to the subject has ever been held and rigorously carried out by Mr. Watts. If the subject be solemn, low tones and sombre colouring are employed; if of a lighter character, stronger and brighter colours are used; but never absolutely brilliant, the artist's objection to anything glaring being too strong to permit of it.

The delicacy and minuteness of Mr. Watts's early work gave way in time, as we have seen, to greater breadth and greater rapidity of execution, though for practice he returned temporarily to it, and the change brought with it a more sober scheme of colour. All this was perhaps the result of his antipathy for the tricks of the realists, which must naturally jar fearfully upon one of his broad and lofty temperament. "There is nothing I dislike so much," he has said, "as the appearance of dexterity which is the feature of the present French school. Such a display of skilfulness is born of vanity in the artist, and only serves to distract the spectator's attention from the main subject." Skilful execution Mr. Watts has never tried to attract public attention with; he has never aspired to paint grapes, like Zeuxis, that the birds might come and peck at them, nor a curtain, like Parrhasius, that the public might ask him to draw it aside. Such manual skill, such cleverness of imitative execution, may command the admiration of the unthinking, but it will never serve to hide the artist's want of thought and purpose from the wise. Mr. Edmund Gosse has drawn a humorous picture of these same disciples of the "French school" possessed of all the manipulation you like, but devoid of invention or imagination. "Any one who has been a little behind the scenes," he continues, "knows how these 'realists' will pirouette upon their stools before an empty canvas half a year, praying for one little idea—even somebody else's old idea—to descend upon them and give their skilful hands something to exercise that skill upon." Under these circumstances, and with this dislike of mere manual dexterity, it is not surprising that Mr. Watts has drifted from the minutiæ and details of accessory into a broader style, for absolute finish and close imitation of nature not only do not lie within his purpose to delineate; but it is his distinct purpose to avoid them.

His treatment of drapery calls for special notice. It will be observed that in many pictures the drapery is made to fall into far more minute folds than would be the case in nature—that is, in short, "crinkly." In this, as in all Mr. Watts does, there is an intention. The object here, by gaining many curves, and lights and shadows playing together over them, is to contrast the drapery with the fine chaste lines of the figure and the even surface of the flesh-painting; "to distinguish it from the simplicity of character and form and dignity of the human structure." These are the special characteristics of the Parthenon frieze, the handiwork of the "sublime Phidias," the artist of all others, as we have already stated, that Mr. Watts has followed.

Mr. Watts's custom of returning to re-paint those works which he sees he can improve by so doing makes us reckon many of them now unfinished, though completed

and exhibited many years ago. In the artist's own opinion he has but *two* imaginative works that he considers "finished"! They are "Paolo and Francesca" and "Orpheus and Eurydice." The former is his only work which is entirely an illustration of another man's ideas; the others, such as "Orpheus and Eurydice," "Fata Morgana," "Britomart and her Nurse," though all actually creations of the great poets, are not illustrative of scenes imagined by them, but are continuations and imaginings *suggested* by them, and invested with some new realization, some new charm. And thus you may see independent thought at whatever picture you look, and after passing them all carefully in review you feel bound to admit that, though there may be much among his work of which you do not approve or for which you have no sympathy, there is nothing here from which you would turn as being unworthy of the painter of "Love and Death."

## Use of the Artist's Model; and the Nude in Art.

MERNEST CHESNEAU, in his "English School of Painting"—a book that, with all its faults of error and disproportion, is distinguished by its good taste, its perception, and the general soundness of its judgment, and on that account, doubtless, selected as a standard prize book in the Schools of Art—declares that Mr. Watts is the only painter of the English school who has treated the female nude simply from the point of view of style, and with no other object than to realize its purely plastic beauty; and that the artist who produced "The Three Goddesses" (the smaller picture) and "Orpheus and Eurydice" is the only Englishman who has an appreciation of the nude in art combined with the ability to portray it. Considering how diametrically opposite in method and intention are the art of the French school and Mr. Watts's art, it is not surprising to find that the kindly French critic, regarding the subject from the "Latin" point of view, decries as a fault exactly what the artist considers the greatest virtue, and what, beyond everything, he seeks to attain—preponderance of subject. As a matter of fact, Mr. Watts never paints the nude merely as an exercise in flesh painting, but only as a means to bring some lofty thought or purpose the better home to the beholder. Nor is there the slightest affinity between the nude figure of the French school, as seen annually at the Salon, and that of Mr. Watts; his figures have been rightly described as being always "clothed in the perfect garment of purity." When Mr. Horsley's vigorous but ill-advised protest against the study of the nude in our art schools, in his paper on "Art Schools and Art Practice in their Relation to a Moral and Religious Life"—to which we have already referred—created a flutter of excitement and amusement in the art dovecots, the present writer inquired of Mr. Watts his views upon the subject; and the artist, while anxious to avoid anything of a personal nature, spoke as follows, with some indignation and considerable emphasis:—

"I may tell you at once that I have never known a girl suffer morally or physically in consequence of her sitting as an artist's model, and it is not only a mistake, but also an insult to such a girl, to say that she does. The willingness or otherwise of a woman to sit for the figure depends entirely upon the individual characteristics of the person. I have known many women of an irreproachable character and good position to whom it was not at all repugnant, while, on the other hand, I have known of others of no character at all who could not be induced to sit. It is altogether a matter of personal peculiarity. These 'professionals' generally belong to a family of models, who have been brought up to it from their earliest childhood, and so are accustomed to it all their lives, and of course they see nothing in it. But to consider that sitting for the nude is a debasing proceeding is simply absurd, unless the model is taken from that class of women to come into contact with whom is under almost any circumstances debasing in itself; and this, of course, is what all artists are careful to avoid. In saying this, I speak not for myself alone, but also for Sir Frederick Leighton and others of my profession. The very many girls I have known have been extremely well-conducted women, who, generally speaking, have eventually married respectably and brought up respectable families. I have never known them under any other circumstances.

"Of course it is only right that, as at the Academy, young men should not be admitted before they are twenty-one; but it is absurd to suppose that any 'degradation' is caused to the student by seeing the nude model that he is to draw from; the sight of a nude woman in the schools is not half so impure as the undressing that fashionable women subject themselves to when they go out to parties. Of 'degradation' there is absolutely nothing so far as I know. But let those who would do away with the study of the nude mark this, and weigh it well. If you put a stop to the use of professional models, you will simply force the student—whom you may not, and, indeed, you cannot, prevent from going to nature to study, and, if you admit that there is any good in art and poetry at all, you *dare* not so prevent him—I say you will force him to employ women without character, as being the only willing subjects you leave him, and in all probability you thereby lead him into dangerous liaisons. To abolish the model is to abolish all true art, for the painting of the human figure is beyond compare the highest walk of it. Mr. Horsley's excessive tenderness is like that of the French governess who objected to her pupils taking a bath, because, she said, 'although you may be alone in the room, still *le bon Dieu vous voit*.'

"Now, this is exceedingly important, and I would most earnestly call your attention to it. One of the great missions of art—the greatest, indeed—is to serve the same grand and noble end as poetry by holding in check that natural and ever-increasing tendency to hypocrisy which is consequent upon and constantly nurtured by civilization. My aim is now, and will be to the end, not so much to paint pictures which are delightful to the eye, but pictures which will go to the intelligence and to the imagination, and kindle there what is good and noble, and which will appeal to the heart. And in doing this I am forced to paint the nude. See this picture of 'Mammon.' The creature crushes under one foot the undraped figure of the boy, and his heavy hand he lays coarsely and brutally upon the girl's head. Now, why have I painted these little victims naked? Because they are *types of humanity*, and had they been clothed the force of my meaning and teaching would be altogether gone—they would cease to be types. And can anybody consider that those figures are indecent because they are naked? Is there any father who would hesitate for an instant to bring his young daughters before it on the ground of its pruriency, or because I painted them from living models? Look, again, at this draped figure—a draped angel of death, upon which I have done my best to bestow a dignified bearing. Now, with all my experience, and with whatever knowledge of the human figure I may possess, I should not have been able to render it correctly

MAMMON: DEDICATED TO HIS WORSHIPPERS.

*(See p. 21.)*

CAIN.

*(See p. 24.)*

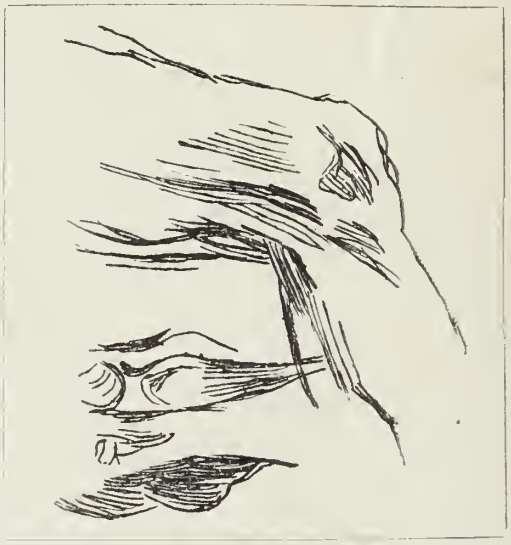
had I not drawn it on the canvas as a nude figure and from a nude model. Had I not done so, this figure—whatever merit it may have at present—might have been ridiculous, possibly grotesque. Art and poetry have their great mission, and great art, like great poetry, must necessarily have that in it which you do not have in everyday life, or you might as well sweep them away altogether, leaving us only with the pretty picture of the dressed-up baby and the jingling words to a song, while the soul remains untouched, and the commonplace reigns around. No man is purer than Tennyson, and no one, I presume, would think of accusing him of obscenity; and yet he has written things in his finest poetry that you would not speak in a drawing-room. And so might there be things that you would not call attention to in a picture, while all the time it is recognized as absolutely right that they should be there.

"The greatest art, as I have said before, is that which deals with *types*, and which appeals to the imagination, and not merely to the eye. We do not want to merely closely copy nature, whether the subject be children playing with flowers, or portraiture, or any other pictorial representation of the kind. The photographic lens will accomplish that better and far more accurately than I or any other artist can ever hope to do. But it is the soul that a man puts upon the canvas for the delight and improvement of his fellow-men that the lens cannot accomplish, and this cannot be done without full and proper, and, I may say, the *only* study; for the expression of that art would only become ridiculous and grotesque if the structure were not properly and truthfully placed before the spectator.

"To emasculate art by suppressing the study and representation of the nude—which, I repeat, is absolutely the highest form of pictorial art—is simple prudery, not delicacy; with the only result of setting narrow limits to our art and putting blinkers on our imagination, and such an emasculated art *must* fail to rise to the higher sensibility. To resume, then, I can say from my own very long experience, (1) that I have never seen the slightest signs of any 'degradation' whatever in any model I have ever employed. I have always found them quite modest in their manner, and I have always treated them as I would treat any lady in the land; and as far as I know all artists do the same; (2) I most distinctly state that I have never seen the least approach to or hint of any indecent remark, improper conduct, ribaldry, or immorality from any member of any life school—but then I must admit that it never occurred to me to suspect or watch for any; and (3) I would say that only a bad or singularly constituted mind would consider that the undraping of the figure for the purpose of art robbed a woman of her modesty or destroyed her respectability.

Study from the Nude.
By Mr. G. F. Watts.

"At the same time," he went on to say, "I do not think that the model is put to the proper use: that is to say, to the most judicious one for the student; at least, in my own branch of art. In 'domestic' painting drawing from the model may perhaps be necessary, but in ideal work the model must only serve as a useful, but still subordinate, adjunct. In the art schools the living figure should constantly be present, and put into various attitudes, so that agreement or difference between nature and the antique might be studied; the action of the



Study from the Nude.
By Mr. G. F. Watts.

limbs and the use of the muscles from the living model should be demonstrated in combination with the antique. The model is but the grammar of the higher language of art. I find it useful for me to have my grammar near me when I want to be sure as to the play of a joint or a muscle, or the fall of the light. Then

Study from the Nude.
By Mr. G. F. Watts.

I make pencil sketches of the joint, or muscle, or limb I am occupied upon, sometimes to the number of twenty or thirty, and these little scraps give me all the

EXPERIENTIA DOCET: THE FIRST OYSTER.

(*See p.* 24.)

information I require. Thus the model is not my master but my servant; and I put it to what I conceive to be the proper use. It is merely a guide to remind me of the truths of nature. For the purpose of studying outline, the use of the model is necessary and proper; but it is impossible to learn much about the human form by merely drawing the figure in a set position. Nor will it help you to catch the transient, fleeting expression of any of the passions; for this higher form of expression, of poetic imagination, is no more to be found in the model than in any person you may chance to meet in the street; and even if it were it could not be so sustained at the point of nature as to be of any real use to the artist. That must come from within the painter himself."

## Mr. Watts's Gifts to the Nation.

FOLLOWING the great example of Turner, Mr. Watts has decided to bequeath nearly all his works to the nation, though, with characteristic modesty, he makes no such stipulations as did the great English master of landscape.

"All my portraits which have any national interest," said Mr. Watts, "I shall undoubtedly give to the National Portrait Gallery, as I have already given three. About the other pictures I am quite undecided. I shall certainly not give them to the National Gallery, for that would be a presumption of which I am not capable and could not be guilty. I would rather give them, I think, to some public officer upon trust, so that he might judge of them and apportion them to different institutions as he might think best and most beneficial, all of which he would be better able to do than I. Personally, I have no special wish in the matter. I give them because I think that some good, however small, may come of my doing so; for I firmly believe that no good, great or small, can ever be done without bearing good fruit, sooner or later. No good thing is ever completely thrown away. And that is why I believe that an artist should only think of the future: it is always just in the main."

MASTER HENRY PRINSEP.
(*See p. 24*)

Of his works Mr. Watts has determined to present "Love and Death" to America; "Cain" to the Royal Academy, where it will join the companion picture, bearing the same title, which he deposited there as his diploma work; and "Time, Death, and Judgment" to the National Art Gallery of Canada. Those other pictures which partake of the imaginative character, which point a moral either by means of allegory, symbol, or otherwise, which appeal to the beholder's intellect, and which, so to speak, form Mr. Watts's series of great moral essays, those pictures he will leave to the nation. A noble and patriotic bequest indeed, and, as it seems to us, worthy of the man for whom worldly rank had no attraction, and whose sole object through life has been to ennoble and elevate in his country the end and aim of art. The three portraits which Mr. Watts has already given to the National Portrait Gallery are those of Lord Lyons, Lord Stratford de Redcliffe, and Lord Lyndhurst. Among those of eminent persons which are included in the Little Holland House Gallery—as will be seen on reference to the catalogue at the end of this short essay—are—Duke of Argyll, Matthew Arnold, Robert Browning, Philip Calderon, Thomas Carlyle, the Right Hon. Sir David Dundas, Garibaldi, the Right Hon. W. E. Gladstone, Sir John Peter Grant, Joachim, Prince de Joinville, Lord Lawrence, Sir Frederick Leighton, Lord Lytton, Cardinal Manning, John Stuart Mill (his only portrait), William Morris, W. Lothrop Motley, Sir Anthony Panizzi, Marquis of Salisbury, Earl of Shaftesbury, Viscount Sherbrooke, (late) Earl of Shrewsbury and Talbot, Lord Tennyson, Prince of Wales, and, finally, a portrait of himself.

In quitting this portion of our subject we cannot do better than to lay before the reader a portion of the letter addressed by Mr. Watts to the president of the Metropolitan Museum of New York, on the occasion of the exhibition of his works in that city:—"I have, it is true," writes Mr. Watts, "felt very strongly that art, losing its great missions, being no longer employed in the service of religion or the State, is in danger of losing its character as a great intellectual utterance; and in working my efforts have been actuated by a desire to establish correspondence between them and noble poetry and great literature; but I can by no means claim for them more than evidence of that aim. By setting aside considerations of exhibition and money-making, I have

found myself able to carry on my work in a very independent manner, and have had a considerable number of compositions in hand at the same time, working now upon one, now upon another, according to mood or convenience; and, keeping my pictures constantly around me, it has happened that I have often obliterated finished work in order to make some improvement which has remained uncompleted; the result of this habit being that most of my pictures are extremely incomplete. This is of comparatively little consequence in my own gallery, but I cannot think it right to call the attention of the public to things in this state; and I feel most strongly that to justify the presumption of coming before the American public, the works ought at least to have the merit of completion. I must add that my work can in no degree be considered as representing any section of the English school, and can have no interest from that point of view."

## Descriptive Notes on the Pictures.

"*Love and Death.*" (For origin of this work see p. 13.) This picture, though once completed, has been in part re-painted, and must now be regarded as unfinished. The artist is at work upon a replica, introducing several alterations. The draped figure—how different in appearance and dignity to the usual ghastly skeleton!—whose face is purposely concealed from us, represents Death, who, with uplifted arm indicative at once of sovereignty and of the inevitable, moves forward with solemn, irresistible might to enter the house which Love guards. Love struggles to resist the dreadful visitor, but, as the shadow of Death passes across his sun-tinged body, he is forced aside, and his bright-coloured wings crushed and broken against the portals by the advance of the calm, unheeding spirit, while the roses fall withering from the wall.

Mr. Henry Norman's sonnet well expresses the spirit of the picture:—

LOVE AND DEATH.

With outstretched arm and hollow, sightless eyes,
The Great Marauder stands before the gate
Where Love doth as a patient sentry wait—
Love, from whose presence every sorrow flies,
Love, at whose feet men cast whate'er they prize.
With lifted hand he strikes, and passes straight
The threshold of Life's house. Alas, prostrate
Amorg his flowers the gentle guardian lies.

Although I boldly cried, "We are but men,
And since a thousand ills our path beset,
And all but one thy bitter-sweets repel,
Take courage, Love, and speed thy shafts again
Although we die,"—I shall not soon forget
That dreadful vision and brave sentinel.

The scheme of colour, in wonderful harmony with the beautiful poetry of the subject, has probably given the artist more anxious thought than all the other qualities of the picture put together. He has promised to bequeath it to America. (For engraving see p. 3.)

"*Love and Life.*" (See p. 5.) A companion picture to the above. The artist has likewise painted a replica of this, and both canvases were exhibited simultaneously last year—the more highly finished one at New York, and the second one, more beautiful perhaps in tone, at the Grosvenor Gallery.

This emblematic picture depicts Love, with protecting, half-outstretched wings, at once supporting and leading Life up the rocky, painful path to the blue hills beyond. Life is represented as a frail, slender female form, unable to climb the difficult and dangerous path without the assistance of unselfish, charitable, sympathetic Love, to whom she looks with touching faith for encouragement and support. This poetic allegory, which is perhaps a little thin in comparison with that of "Love and Death," is far richer in atmospheric qualities, and the pearly, opalescent hue which pervades the picture makes it one of Mr. Watts's most notable works.

"*The Court of Death.*" (See p. 7.) Till lately known as "The Angel of Death" and "The Throne of Death." This design, now finally determined on by Mr. Watts, differs in some respects from that exhibited at Birmingham. The Angel of Death, endowed with wings (so that any resemblance to a Madonna may be prevented), cradles in her lap a new-born babe. Her throne is composed of architectural ruins, denoting the perishability of all things human. All classes come to yield the inevitable homage. The soldier honourably, though reluctantly, surrenders his sword; the peer his coronet; the cripple, the slave, the young girl and old age all come to receive Death's discharge. The child, unconscious and playful, peeps from beneath her robe; while the lion, typical of brute force, also crouches at her feet. Two guardian angels flank the mysterious portal, wherein blazes a dazzling light. This fine, imaginative work, which Mr. Watts considers his greatest and most complete design, is intended for the chapel of a pauper cemetery.

"*Cardinal Manning.*" (See p. 8.) Painted in 1882, in Mr. Watts's most brilliant style. It has been ranked among the finest examples of portraiture in the world.

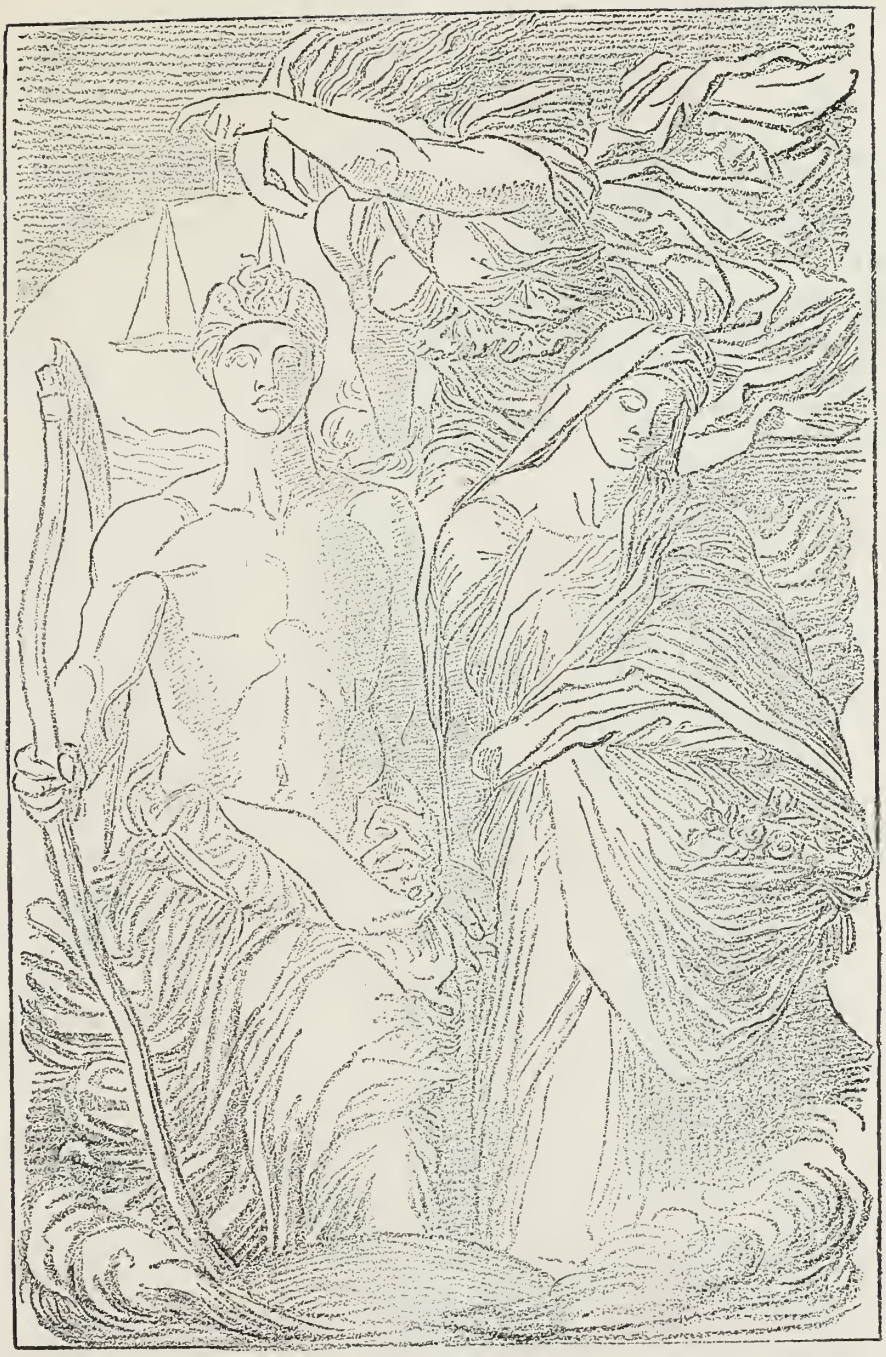
"*The Idle Child of Fancy.*" (See p. 9.) This new and pleasing picture is still unfinished. The "Love" which here so laughingly dominates the world is not intended to represent the more serious, deep-seated passion, but merely the light-hearted, sportive youngster. Hence the alteration from the original title of "Love conquers the World."

"*Dedicated to all the Churches: the Spirit of Christianity.*" (See p. 12.) The subject was inspired by the recent squabbling among the various sects. The Spirit, depicted as belonging to neither sex, gathers together under the shadow of her robe all shades of religious creed with loving sympathy and tenderness. One of Mr. Watts's richest harmonies of colours. It is the artist's purpose to paint a companion picture, "The Spirit of Judaism," which he conceives to be hard, stern, and unrelenting.

"*Mammon: dedicated to his Worshippers.*" (See p. 16.) One of this year's pictures. The god's face, expressive of all that is vulgar, avaricious, cruel, and insolent, is flanked with ass's ears, and his gorgeous but ill-fitting golden draperies, which fall awkwardly about his coarse limbs, clearly show the discomfort of them. The two poor creatures who accept their degradation so submissively and unresistingly are excellent examples of the value of the nude in art for the indication of types of humanity—

ORPHEUS AND EURYDICE.

(*See p.* 24.)



TIME, DEATH, AND JUDGMENT.

(*See p.* 24.)

elements of no particular class. Were these figures draped the pictures would lose much of its meaning and half its force.

"*Cain.*" (See p. 17.) Companion to the diploma picture at the Royal Academy, to whose gallery this also will be ultimately presented. The last of an intended series to illustrate the life of Cain. The First Murderer is here shown as an aged pilgrim, broken by his long journey. He has returned to die upon Abel's altar, and, as he sinks upon it in repentance and contrition, the black cloud of his curse is removed from him by his accompanying angel, and the light of heaven once more shines upon him.

This is a notable example of the manner in which Mr. Watts employs Bible history in his semi-religious paintings; regarding it as an inexhaustible storehouse of great subjects for ideal treatment.

"*Experientia Docet.*" (See p. 19.) Also called "B. C——," and "The Birth of Experience." A piece of humour entirely out of Mr. Watts's usual course, painted in response to a friendly challenge, wherein he was charged with having "no sense of humour." The picture illustrates a primæval man and woman seated on the seashore, the former of whom has swallowed the first oyster. The expression on the woman's face is inimitable. Anent this picture Mr. Watts says: "It is wrong in principle. The size and character of a picture should always be influenced by the subject, and that which is a mere trifle should not be too large or serious in treatment. To the charge of both these faults this picture is open: it should have been slighter in execution and smaller in size. But it is not to be regarded in the light of a serious effort."

"*Orpheus and Eurydice.*" (See p. 22.) One of the artist's two finished important works. The husband and wife have reached the last ledge before arriving at the confines of the earth, when, forgetful of the decree, Orpheus looks back. The lily falls from Eurydice's hand and she sinks back to Hades, from which his passionate, despairing embrace cannot snatch her:—

> Neque illum,
> Prensantem nequidquam umbras, et multa volentem
> Dicere, præterea vidit.

The picture has been nearly repainted since it was exhibited in Paris, when it was considered too sombre in tone.

"*Time, Death, and Judgment.*" (See p. 23.) This picture Mr. Watts has promised to present to the National Art Gallery of Canada, which was opened in 1880 by the Marquis of Lorne. The work is unfinished. A replica of it, also in an unfinished state, exists. Time is represented as the type of unchanging youth and vigour, with stony blue eyes, unheeding, undelaying. Hand in hand he advances with Death, who, in a fold of her drapery, bears plucked flowers and buds and withered leaves. Behind them floats Judgment, armed with the avenging fiery sword and the scales—the attributes of Eternal Law—ready to deal out to man the consequences of his actions. The golden sun sets large behind the head of Time, and the crescent moon is seen beside the form of Death. These colossal figures are treated with great breadth and vigour, in a sculpturesque spirit, and convey to the spectator the impression of immutability and firmness. This design has been carried out in mosaic in St. Jude's Church, Whitechapel.

"*Miss Dorothy Tennant.*" (See page 25.) Mr. Watts exhibited this picture at the Royal Academy of 1877. The lady holding the squirrel—is the little animal intended as a symbol of its mistress's disposition?—is not so brilliantly painted as the portrait of Mrs. F. H. Myers, nor so nobly conceived as that of Mrs. Percy Wyndham, perhaps, but it is in the artist's best manner—strong, solid, and full of character, and to this extent an excellent specimen of his female portraiture.

"*Master Henry Prinsep.*" (See page 20.) The original picture from which this engraving of a singularly beautiful head is reproduced is a portrait of Mr. Henry Prinsep when a lad. Of the members of this family, all of them old and intimate friends of the artist, Mr. Watts has painted no less than six pictures. The original drawing is of great delicacy; indeed, many of Mr. Watts's most charming, but necessarily least known, works are done in chalk or pencil.

"*Fata Morgana.*" (See p. 26.) The personification of Fortune or Opportunity in Bojardo's "Orlando Innamorato," a fairy subject of the omnipotent Demogorgon. She has a lock of hair on her forehead by which she can alone be captured, and as she glides mockingly along she leads her pursuers across rock, stream, and dale, desert and meadow, typical of Life.

"*A Knight in Armour.*" (See page 27). This is a fine—perhaps the finest—example of Mr. Watts's rendering of armour, "the painting of which," writes an eminent critic, "would have delighted Giorgione himself." But it is not the brilliant brush work, nor the flesh painting, nor the arranging or carrying out the subject which most strikes the spectator; as in all the artist's best work, it is the *feeling* which compels our admiration.

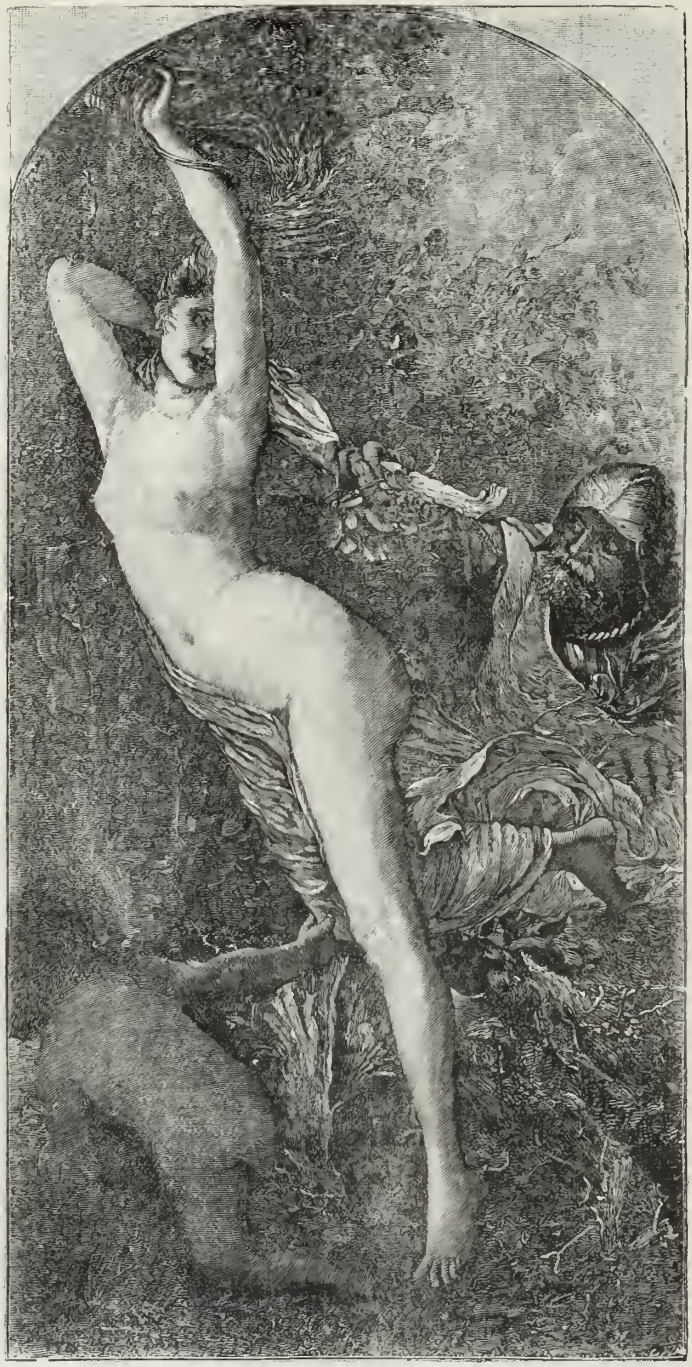
"*Justice: a Hemicycle of Lawgivers.*" (See pp. 4 and 28.) The history of the execution of this great work has already been given elsewhere, as well as several particulars of its dimensions, and so forth. As Mr. Watts considers this in some respects his *magnum opus*, and as it is fast perishing, we give a transcript of it on page 38. The three figures at the top represent Justice, Mercy, and Religion. Below, in the middle, and looking up towards Justice, sits Moses. To his left are Sesostris, Zoroaster, Pythagoras, Confucius, and Menu, in the order named; and to his right, Lycurgus, Minos, Draco, Solon, Numa Pompilius, and Servius Tullius. On the next step, in the middle, stands Justinian, with Theodora, and at his feet two scribes are transcribing the Code and Pandects. At his right stand Charlemagne, Attila, Alfred the Great, Ina, and a Druid beneath, at whose feet reclines Edward I. of England. From Justinian two Churchmen are receiving the laws and delivering them to the representatives of the barbaric nations. Between and above the latter Mahommed stands alone, while in the right-hand corner are the Earls of Pembroke and Salisbury, and Stephen Langton, the Archbishop of Canterbury, in his robes. It may be interesting to know that many of these faces are portraits of Mr. Watts's friends. Thus, Minos is Lord Tennyson; Ina is Mr. Holman Hunt; Edward I. is Mr. Newton, of the British Museum; the monk next Mahommed is Mr. James Spedding; the Earl of Pembroke is Mr. Armitage, R.A.; and Justinian is Sir William Vernon Harcourt.

## At Little Holland House.

FOR many years Mr. Watts has lived at Little Holland House, in the Melbury-road—long before Melbury-road was marked out or thought of in the western march of bricks and mortar. The existing fine red brick house, too, is of comparatively recent date. The earlier building, but a gunshot from the great Holland House, is now spoken of as "Old Little Holland House;" its walls were covered with frescoes from Mr. Watts's hand, but they all perished in the general demolition. When the owner erected his present abode he added to it a large and lofty picture gallery, where hang the most important of his works when the various exhibitions or institutions, whose borrowing powers appear unlimited, do not crave the loan of them. But there is not nearly sufficient room here for the display of all his works, not even with the addition of the "ante-room" which connects the gallery with the house. So many of them are often packed away in the "Iron House"—itself a studio of no mean proportions — which stands in the garden beyond. Passing from the inner hall towards this supplementary out-of-door studio, the privileged visitor is taken through a building of a semi-temporary character used by Mr. Watts for his huge sculptural undertakings. Here was modelled his colossal equestrian statue of "Hugh Lupus," now at Eaton Hall, and here now stands his still more colossal group of "Physical Energy," or "Active Force," rapidly approaching completion. This powerful imaginative work, it is expected, will be finished by next year, when it will be placed at the disposal of the public if they choose to subscribe the necessary funds for the casting of it in bronze—yet another example of the artist's patriotic endeavours in the interest of art and of the public. Of Mr. Watts's house itself, of the beautiful works of art which adorn its walls, of the owner and his ways, we do not feel ourselves at liberty to speak, for we cannot invade the privacy of one whose only stipulation is for privacy, and to whose courtesy we are indebted for so much that this handbook contains. Suffice it to say that Mr. Watts has generously thrown open his gallery to the public every Saturday and Sunday afternoon, and that those whose desire for a closer acquaintance with his works may lead them to take advantage of his permission will always find there sufficient works for study and enjoyment.

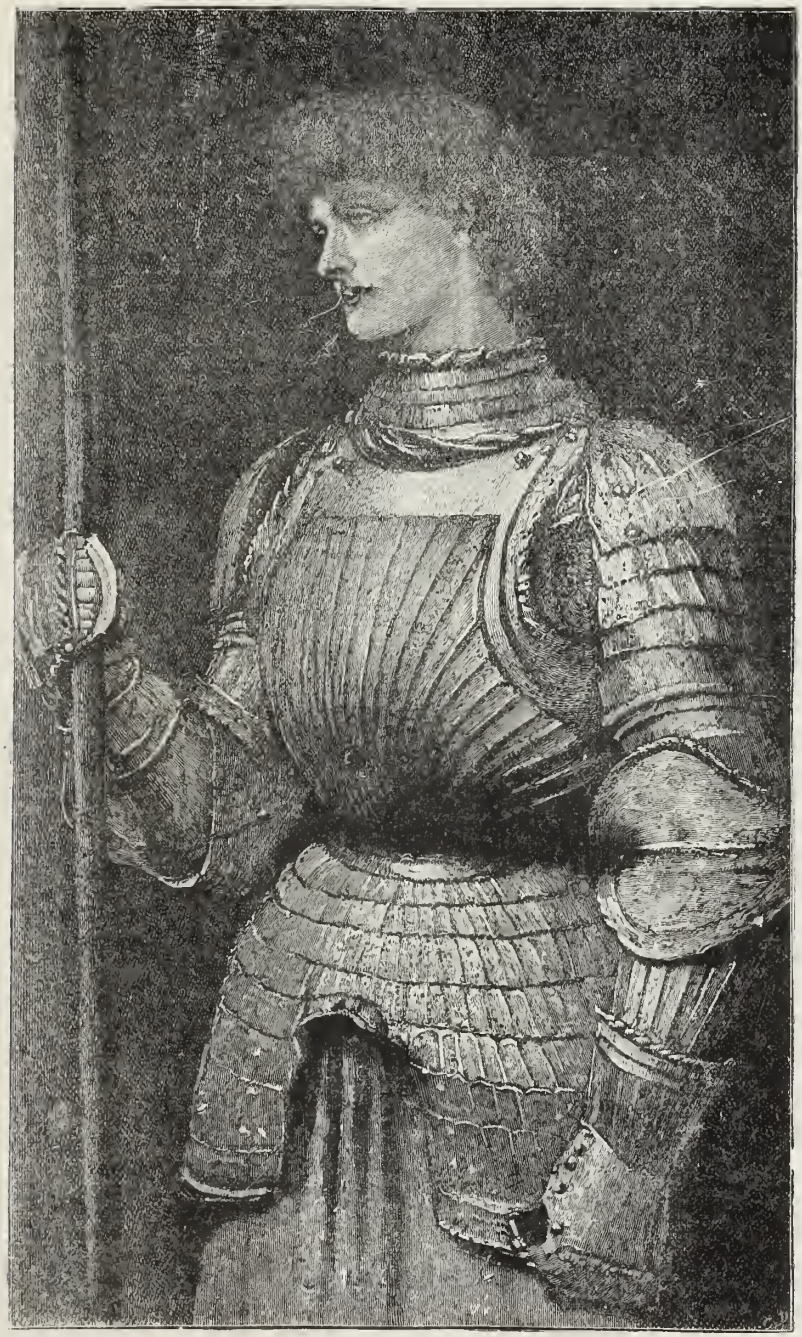
MISS DOROTHY TENNANT.

(*See p.* 24.)



FATA M[illegible]NA.

*See p. 24*



A Knight in Armour.

(See p. 24.

JUSTICE: A HEMICYCLE OF LAWGIVERS.

(*See pp. 4 and 24*)

# CATALOGUE OF THE WORKS OF MR. G. F. WATTS, R.A.

NOTE.—The following list of Mr. Watts's works is as complete as we could make it with the materials and in the time at our disposal. Considerable difficulty has been experienced in tracing some of the portraits which have from time to time been exhibited under such vague and general titles as "A Portrait," "A Study," "Portrait of a Lady," and so forth. Some confusion has also arisen in regard to the dates of a few of the pictures; these sometimes appear contradictory owing to the artist having occasionally exhibited the works, or studies of them, before completion, or re-exhibited after re-painting. In such cases it has been impossible to determine the dates of pictures the different authorities being at variance, and the artist himself, who has most courteously, at our earnest request, rendered us what assistance we were in want of, has been equally at a loss. It is not thought, however, that these inaccuracies, which are neither many nor important, or what few omissions there may be, will seriously diminish the utility or value of this catalogue. In consequence of Mr. Watts having, from time to time, sent his works for exhibition without attaching a title, names since become popular have sometimes been bestowed upon them as dictated by the taste of the cataloguer, but failing to convey the artist's meaning. Among these we may cite "My punishment is greater than I can bear," which should be "Cain;" "Midday Rest," which should be "In the Suburbs;" "Love conquers the World," which should be "The Idle Child of Fancy;" "The Song of the Shirt," which should be "The Seamstress;" and "The Angel of Death," which should be "The Court of Death."

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G. (*before* title of picture) = Exhibited at the Grosvenor Gallery, in the special collection of Mr. Watts's works, 1882.
A. „ „ = Exhibited in the collection at New York, 1885.
B. „ „ = Exhibited in the collection at Birmingham, 1885.
G.G. (*after* title of picture), with date = Exhibited at the Grosvenor Gallery.
R. A. „ „ „ = Exhibited at the Royal Academy.
Date „ „ = Date of picture.
Title in italics = Picture property of Mr. Watts.
Name in parentheses = Owner of picture.

Achilles, Briseis, and Thetis (early fresco). (Lord Lansdowne.)
Adeline. R. A. 1850.
G. *After the Transgression.*
G. Airlie, Countess of. (Countess of Airlie.)
G. Airlie, late Earl of. (Countess of Airlie.)
"Alice." G. G. 1884.
G. "All the air a solemn stillness holds." 1868. (C. H. Rickards, Esq., of Manchester.)
Angel of Death. (See Court of Death.)
G. Apple Blossom. (C. H. Rickards, Esq.)
Ararat, Mount. G. G. 1885.
*Ararat, Mount* (small picture).
G. *Arcadia.* G. G. 1881.
G. A. B. *Argyll, Duke of.* 1860.
A. Ariadne. (Lady Ashburton.)
G. Ariadne in Naxos. (C. H. Rickards, Esq.)
G. B. Ariadne deserted by Theseus. 1863. (C. H. Rickards, Esq.)
G. *Arion saved by the Dolphin.*
G. *Aristides and the Shepherd.*
G. B. *Armour, Portrait Study in.*
Armstrong, Sir William. R. A. 1879.
G. A. B. *Arnold, Matthew.* 1880. R. A. 1881.
G. Ass and Foal. (C. H. Rickards, Esq.)
G. Aurora. (A. A. Ionides, Esq.)
G. Baby, Study of a. (A. Ionides, Esq.)
G. *Bacchanal, A.*
Baldock, Miss. R. A. 1881.
Baring, the Hon. Mary. G. G. 1883.
B. Barlow, Mr. Samuel.
G. *Beanlands, Rev. Charles, M.D.* G. G. 1880.
G. Beaumont, Lady Margaret, and Daughter. 1862. (W. B. Beaumont, Esq., M.P.)
*Beauty, Ambitious Power, and Wisdom.* (The Three Goddesses.) 1885.
G. Bentinck, late Lady Frederick Cavendish. (Rt. Hon. G. C. Bentinck.)
G. Bentinck, Mrs. George Cavendish, and Children. 1860. (Rt. Hon. G. C. Bentinck.)
G. Bentinck, Mrs. George Cavendish. (Rt. Hon. G. C. Bentinck.)
G. Bentinck, Miss Venetia Cavendish. 1881. G. G. 1881. (Rt. Hon. G. C. Bentinck.)
G. A. Bianca. 1862. (C. H. Rickards, Esq.)
*Birth of Experience.* (See *Experientia Docet.*)
G. Blanche. 1875. (C. H. Rickards, Esq.)
Blondel. 1843.
Blumenthal, Jaques. R. A. 1878.
B. *Bo-peep.*
G. Bowman, W., F.R.S. 1865. (W. Bowman, Esq.)
Brighton Downs. Study on, G. G. 1883.
G. B. *Britomart and her Nurse before the Magic Mirror.* 1878. R. A. 1878.
*Britomart* (small picture, with variations).
Brodie, late Sir B. C., Bart. G. G. 1882.
G. Brooke, Rev. Stopford. (Rev. Stopford Brooke.)
Browne, Rt. Rev. Ed. Harold. R.A. 1875.
G. A. B. *Browning, Robert.*
*Brunhilde.* 1884.
Brunton, Miss. R.A. 1841.
G. Bull's Head, Study of a. 1843. (Miss Duff Gordon.)
G. Bonaparte, Prince Jérome. 1856. (Lady Holland.)
Bonaparte, Princess Mathilde.
G. A. B. Burne-Jones, E. 1870. G. G. 1877. (Mrs. Burne-Jones.)
G. By the Sea. 1876. R.A. 1876. (C. H. Rickards, Esq.)
G. Cadogan, Earl. 1877. R.A. 1879. (Countess Cadogan.)
Cain. 1872. (Diploma Picture in Royal Academy.)
G. A. B. *Cain* (study for above). 1872. R.A. 1872.
*Cain.* 1885.
G. A. B. *Calderon, Philip, R.A.* 1872. R.A. 1872.
Caractacus led in Triumph through the Streets of Rome. 1843. (Portions of picture, Sir Walter James.)

G. A. B. *Carlyle, late Thomas.* 1877.
G. *Carrara Mountains from Pisa.* 1881. G.G. 1881.
G. Carver, Miss Mary. (C. H. Rickards, Esq.)
*Cessation of the Deluge.*
G. *Champneys, Mrs. F.*
*Chaos* (large picture).
A. B. *Chaos* (study for the above). 1882.
*Charity.* 1853.
Choosing. 1864. R.A. 1864. (Eustace Smith, Esq., M.P.)
G. Clanwilliam, late Earl. (Countess Clanwilliam.)
G. Cleveland, Duke of. 1873. R. A. 1873. (Duchess of Cleveland.)
G. Cockburn, late Sir Alexander, Lord Chief Justice. 1875. (Trinity Hall, Cambridge.)
Cockerell, F. P. R. A. 1879.
Cockerell, S. Pepys. R. A. 1881.
Cocks, Lady Isabella Somers. R.A. 1871.
Condottiere, fifteenth century. G. G. 1883.
G. *Contadina, La.*
Cookson, W. Strickland. G. G. 1878.
G. B. *Court of Death* (otherwise called "Angel of Death.")
*Court of Death* (small picture).
G. Cowper, Earl, K.G., Lord Lieutenant of Ireland. 1877. R. A. 1877. (Countess Cowper.)
G. A. B. *Creation of Eve.*
Dalrymple, Miss Virginia. R. A. 1872.
G. Daphne. 1870. G. G. 1880. (Louis Huth, Esq.)
G. Daphne's Bath. 1870. (C. H. Rickards, Esq.)
B. *Daughter of Herodias.* 1885.
G. Davey, Horace, Q.C., M.P. (Mrs. Davey.)
G. B. *Dean's Daughter, The.* R. A. 1880.
Death of Abel. (Diploma Picture. See "Cain.")
A. B. *Death on the Pale Horse.* 1882. G. G. 1883.
G. B. *Dedicated to all the Churches: Spirit of Christianity.* 1875. R. A. 1875.
*Dedicated to all the Churches.* (Small picture.)
*Denunciation of Eve.*
G. Dilke, Sir Charles W. 1873. (Sir C. Dilke, Bt., M.P.)
G. Donders, Professor (of Utrecht). (W. Bowman, Esq.)
G. Dorothy. 1880. G. G. 1879. (G. Paine, Esq.)
A. B. *Dove that returned not again any more, The.* 1877. R. A. 1877. G. G. 1882.
Dove returning to the Ark. (See "Return of," &c.)
G. *Dundas, late Rt. Hon. Sir David.*
Dunlop, R. H. W. R. A. 1872.
*Echo.* 1847.
*Echo.* 1847. (Small picture; variation on the above.)
G. *Eden, Miss.*
Egerton, The Hon. Mrs. Seymour. R. A. 1867.
Ely, Bishop of (see "Browne").
G. A. B. Endymion. 1873. G. G. 1881. (Late W. Graham, Esq.)
*Endymion.* (Study for the above.)
Enid and Geraint. G. G. 1879.
G. B. *Esau.* 1865.
G. B. *Eve.*
G. Eve of Peace, The. (C. H. Rickards, Esq.)
G. *Eve Repentant.*
G. A. *Eve Tempted.* (A. Macdonald, Esq.)
G. *Evening at Freshwater, Isle of Wight.*
Exeter, Bishop of. R.A. 1880.
B. *Experientia Docet.* 1883.
G. *Farm Buildings, Freshwater, Isle of Wight.*
A. B. *Farringford.*
G. A. B. *Fata Morgana.* 1870.
*Fata Morgana.* (Another version.) 1847.
G. First Whisper of Love. (Lord Aberdare.)
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*First Whisper of Love.* (Small picture.)
G. "Florence." R.A. 1878. (C. H. Rickards, Esq.)
G. A. B. *Found Drowned.*
G. Found Drowned. (Small picture.) (C. H. Rickards, Esq.)
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G. Freshwater, near, Isle of Wight. (C. H. Rickards, Esq.)
G. Galahad, Sir. 1862. G. G. 1878. (Eustace Smith, Esq., M.P.)
G. Galahad, Sir. 1862. (Louis Huth, Esq.)
G. *Ganymede.*
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G. B. *Garibaldi, General.*
G. A. B. *Garvagh, Lady.* 1874.
G. A. B. Genius of Greek Poetry, The. 1878. G. G. 1881. (Mrs. Horace Davey.)
Genius of Northern Poetry.
Gibbs, H. H. R. A. 1878.
G. Girl at Prayer. (C. H. Rickards, Esq.)
G. B. *Gladstone, Rt. Hon. W. E., M.P.* 1865. G. G. 1879.
G. Goddesses, The Three. (Louis Huth, Esq.)
*Goddesses, The Three.* (Small picture.)
*Goddesses, The Three.* 1885. (Large picture.)
*Godiva, Lady.* 1885.
Good Samaritan, The. R. A. 1850.
G. *Grant, late Sir John Peter.*
G. *Grecian Myths.*
Guiderius, Arviragus, and Belarius, 1842. R. A. 1842.
G. Guizot, late Monsieur. 1848. R. A. 1848. (Lady Holland.)
Gurney, Miss Laura. R. A. 1885. (Mrs. Russell Gurney.)
Gurney, Miss Rachel. G. G. 1885. (Mrs. Russell Gurney.)
G. Gurney, late Russell, Q.C. (Mrs. Russell Gurney.)
A. B. *Happy Warrior, The.* 1884. G. G. 1884.
*Haystacks, Landscape with.*
G. Head of a Child. (Right Hon. G. Cavendish Bentinck.)
G. Hebe. (C. H. Rickards, Esq.)
G. Hichens, Mrs. R. A. 1879. (A. Hichens, Esq.)
Hobart, late Lord. G. G. 1885.
Holland, Lady. R. A. 1848. (Lady Holland.)
*Hope.* 1885. (Unfinished.)
G. *Hyperion.*
B. *Idle Child of Fancy.* 1885.
G. *Infant Hercules tended by Nymphs, The.*
*In the Suburbs* (see *Midday Rest.*
G. Ionides, Constantine A. R.A. 1881. (Mrs. C. A. Ionides.)
G. Ionides, Mrs. C. A. (C. A. Ionides, Esq.)
B. *Iris.*
G. *Irish Famine, The.* 1850.
Isabella finding Lorenzo Dead. 1840. R. A. 1840.
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Isaiah, Subject from. (Design for a Fresco.) R. A. 1849.
G. Island of Cos, The. C. H. Rickards, Esq.)
Jackson, Mrs. R.A. 1850.
G. A. B. *Joachim, Herr—A Lamplight Study.* 1867. R. A. 1867.
G. *Joinville, Prince de.*

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Jonieles, Mdme. R.A. 1842.
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A. B. "*Katie.*" 1882. R. A. 1883.
G. King Alfred inciting the Saxons to resist the Landing of the Danes. 1847. (Commissioners of H.M.'s Works and Buildings.)
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G. *Lady playing the Piano.* 1860.
G. *Landscape—Evening.*
G. *Landscape Study.*
G. *Landscape Study.*
*Landscape Study, with Haystacks.*
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G. Laura—"Ah rendi mi quel cor che mi donasti." G. G. 1880. (W. Russell, Esq.)
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G. A. B. *Lawrence, late Lord.* 1867.
G. Lecky, W. E. 1878. R. A. 1878.
G. A. B. *Leighton, F., R.A.* R. A. 1871 (for the Royal Academy).
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G. Lichtenstein, late Princess, when a Child. (Lady Holland.)
G. Liddell, Very Rev., Canon of Christ Church. (Mrs. Liddell.)
Lieven, Princess. 1856. (Lady Holland.)
G. Life's Illusions. 1849. R. A. 1849. (A. Seymour, Esq.)
G. *Lilford, Lady*
G. Lindsay, Col. the Hon. C. R. A. 1879. (Col. the Hon. C. Lindsay.)
G. A. B. *Lindsay, Lady, of Balcarres.* 1877. G. G. 1877.
G. Little Red Riding Hood. G. G. 1879. (C. H. Rickards, Esq.)
G. Little Red Riding Hood. (W. Bowman, Esq.)
G. Lothian, late Marquis of. 1875. R. A. 1875. (Marchioness of Lothian.)
G. Love and Death (small picture). (Lady Ashburton.)
G. A. B. *Love and Death* (finished). 1883. G. G. 1877.
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A. B. *Love and Life.*
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G. "Lucy." 1880. R. A. 1880. (Dr. Bond.)
G. Lyndhurst, late Lord. (National Portrait Gallery.)
Lyons, Lord. (National Portrait Gallery).
A. B. *Lytton, Lord.* 1884. G. G. 1884.
Macnamara, C., Surgeon to Westminster Hospital, R. A. 1876. (Native Hospital, Calcutta.)
B. *Magdalen.*
*Magdalen.* (Small picture.)
B. *Mammon.* 1885.
A. B. *Manners, Mrs.* 1881.
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A. B. *Manning, Cardinal.* 1882. G. G. 1882.
G. Martineau, Dr. 1874. R. A. 1874. (Manchester New College.)
May. R. A. 1867.
A. B. Maynard, Miss. 1882.
G. B. *Meeting of Jacob and Esau.* 1868.
G. Mergreta. (C. H. Rickards, Esq.)
*Messenger of Death.* (Unfinished.)
*Messenger of Death.* (Smaller picture.) 1885.
G. A. B. *Midday Rest, The.* 1864.
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G. A. B. *Mill, late John Stuart.* 1874. R. A. 1874.
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G. Mills, Sir C. H., Bart., M.P. (Lady Louisa Mills.)
G. B. *Mischief.* G. G. 1878.
G. Montgomery, Miss. (C. H. Rickards, Esq.)
G. A. B. *Morris, William.* G. G. 1880.
A. B. *Motley, W. Lothrop.* 1859. G. G. 1882.
G. A. B. *Myers, Mrs. F.* 1878. R. A. 1880. G. G. 1884.
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G. B. *Ophelia.* 1880. G. G. 1878.
G. *Orlando surprised by the Witch.*
G. A. B. *Orpheus and Eurydice.* 1869. G. G. 1879.
G. Orpheus and Eurydice. (Small picture.) 1869. (Hon. Percy Wyndham.)
G. Orpheus and Eurydice. (Design for large picture.) (C. H. Rickards, Esq.)
*Orpheus and Eurydice.* (Small picture, with variations.)
G. B. *Panizzi, late Sir Anthony.*
G. A. B. *Paolo and Francesca.* 1882. G. G. 1879.
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G. *Peasants of the Roman Campagna.*
G. Peasants of the Roman Campagna. (Design for larger picture.) (Lord Aberdare.)
G. Pembroke, Countess of. (Marchioness of Lothian.)
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G. Percival, Sir. (C. H. Rickards, Esq.)
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G. Portrait, A. (C. H. Rickards, Esq.)
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G. *Portrait of a Lady in a Green Gown.* Landscape Background.
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G. *Portrait Study, A.*
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G. *Prinsep, Mrs.*
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G. *Prodigal Son, The.* 1873. R. A. 1873.
G. Psyche. 1880. G. G. 1880. (Chantrey Bequest, South Kensington.)
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G. Reverie. G. G. 1881. (C. H. Rickards, Esq.)
G. Rickards, C. H. 1865. (C. H. Rickards, Esq.)
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G. A. B. *Rider on the White Horse, The.* 1881. G. G. 1883.
G. Ripon, Lord Bishop of. 1878. (Bishop of Ripon.)
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G. Rosebery, Countess of. 1875. (Earl of Rosebery.)
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G. Russell, Mrs. W. (W. Russell, Esq.)
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A. B. *Salisbury, Marquis of.* 1884. G. G. 1884.
G. Samson. (C. H. Rickards.)
G. *Satan.*
G. *Seamstress, The.* (Or, *Needlewoman.*)
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G. B. *Shaftesbury, late Earl of.*
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G. A. B. *Shrewsbury and Talbot, late Admiral Chetwynd, Earl of.* 1863.
G. Simpson, Mrs. (C. Simpson.)
G. *Sisters, The.* 1861. (Mrs. Jackson and Mrs. Prinsep.)
G. Somers, Countess. R. A. 1850. (Earl Somers.)
*Somers, Countess.*
G. Spottiswoode, late W., F.R.S. 1873. R. A. 1873. (Mrs. W. Spottiswoode.)
G. Stanley, late Arthur Penrhyn, Dean of Westminster. 1867. R. A. 1867. (University of Oxford.)
G. A. B. Stephen, Leslie. 1878. (Mrs. Leslie Stephen.)
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G. *Taylor, Sir Henry.* 1852.
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G. Thiers, late M. (Lady Holland.)
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G. Time, Death, and Judgment. (Design for large picture.) G. G. 1878. (C. H. Rickards, Esq.)
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G. "Watchman, what of the Night?" 1880. G. G. 1880. (W. Agnew, Esq., M.P.)
G. Waterford, Louisa, Marchioness of. 1848. (Miss Duff Gordon.)
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